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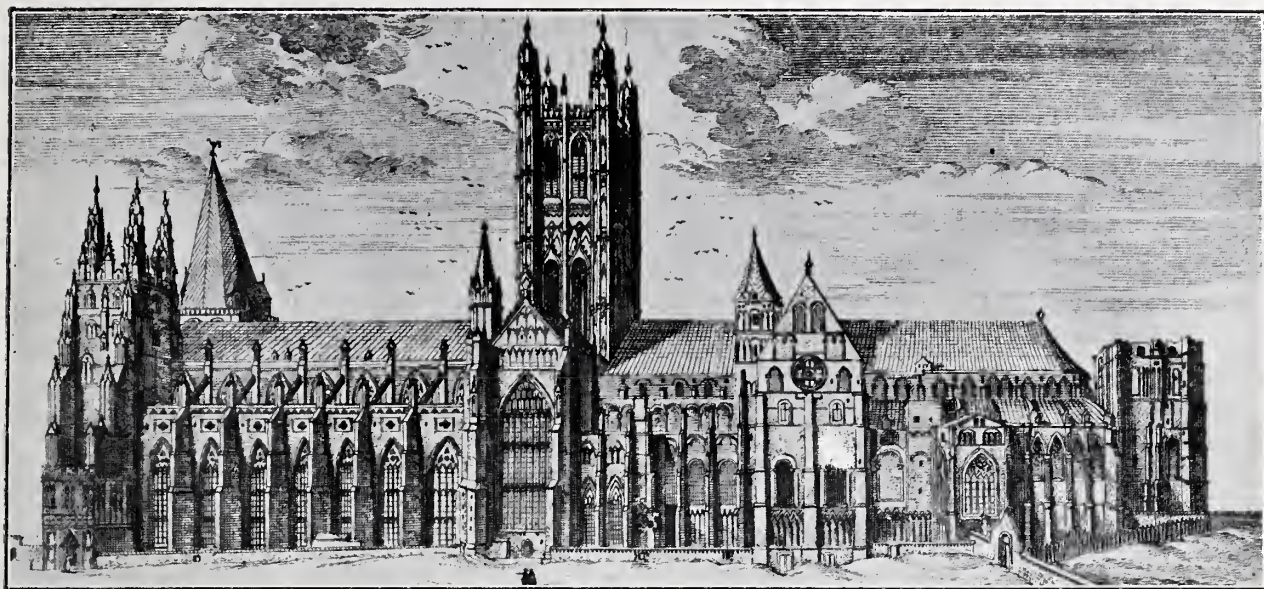
THE ARCHITECTURAL  
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(From the Painting at Lambeth Palace)





(From Dart's Canterbury.)

## The Three Towers of Canterbury Cathedral.

THE central tower of the cathedral, which existed from the time of Lanfranc probably to that of Archbishop Chicheley (1414-1443), was known as the Angel Steeple. The Norman drawing in the Canterbury Psalter, presented by Dean Nevile, Master of Trinity, Cambridge, to the library of that college, shows it crowned by an angel, and Gervase confirms the drawing in his history. Thence, no doubt, the term. The two western towers of Lanfranc were capped with *fleurons* in the shape of cocks.

In consequence of its condition of decay the Norman nave was demolished in 1378 by Archbishop Simon of Sudbury (1375-1381), but his violent death in 1381 interfered with the execution of the rebuilding scheme, which finally took thirty-seven years to accomplish.

It seems evident that in the work of demolition the three towers of Lanfranc were spared. As is known to most of those who interest themselves in our cathedrals, Lanfranc's north-west tower survived until 1832, when it gave way to a taste for playing with the antique on the part of the then architectural adviser to the cathedral authorities, a body which seems, in days so different from these, to have had more money than it knew what to do with.

The interior of the south-west tower, or Tower of St. Dunstan, retains much of its Norman masonry, whence it appears that the former tower must also have been spared, and the new design, including the massive buttresses, merely faced on to the old work.

As regards the central Norman tower, we find as late as 1408 Archbishop Arundel (1397-1414)

presenting a peal of five sweet-toned bells to the Angel Campanile, which suggests its continued existence to that date. And a careful examination reveals the fact that the walls of the Norman tower still exist as high as the second gallery of the lantern; but they are from Anselm's period—not Lanfranc's, whence we infer that Lanfranc's Tower was comparatively low and was raised under Anselm. The Norman walls remaining are 4 ft. 3 in. thick, and within them is the 15th century gallery, increasing the total thickness to 7 ft. 7 in. There is every appearance that the Norman work was also galleried or arcaded on the inside, and 4 ft. 3 in. was not, therefore, the total thickness of the earlier wall.

With Prior Chylynden's (1390-1411) works to the substructure of the Angel Steeple let us now concern ourselves. They consisted in recasing the Norman piers with new masonry in the then new manner. I think it is certain that these piers must have been retained, and exist inside what we now see. It is clear that by a clever feat of engineering he succeeded in maintaining the Angel Steeple during the construction of the new tower arches, which were inserted considerably above the level of their Norman predecessors in a singularly masterly manner. The deftness of their design can best be seen from the lantern gallery. The interpenetration of the label mouldings is cleverly managed by striking the transeptal arches with a quicker radius than those of the nave and choir.

It is interesting to note that Lanfranc's western towers were also both maintained while a new angle pier and new arches were underbuilt beneath each of them. We know from many



THE INTERIOR OF THE LANTERN. (Showing the change of work.)

Photo: Kinninmont and Taylor.

examples how skilful the mediæval builders were in the insertion of arcades in old walls carrying weight, and in overcoming the engineering difficulties connected with underbuilding. But what Chylynden accomplished in these examples was a master-stroke. The maintenance of the Angel Steeple explains Archbishop Arundel's gift to it of "the Arundell ryng" precisely at a time when—had demolition preceded rebuilding—there could have been no Angel Steeple in existence.

It helps to explain also the following passage from the Book of John Stone, monk of Christ Church (1415-71), bequeathed by Archbishop Parker to his college of Corpus Christi, Cambridge, and now No. 417 in the Corpus Library: "Anno dñi M<sup>o</sup> cccc<sup>mo</sup> xxxiiij<sup>o</sup> lra dñcalis (*sic*) D positus est p̄mus lapis novi op̄is Campaniæ Angeli ij<sup>o</sup> nones Aug." (Upon August 4th, 1433, the first stone of the new works of the Angel Campanile was placed.) This was during the priorate of Molash (1428-38).

This illuminating passage, seemingly overlooked by writers upon the Cathedral, sheds a flood of light upon the history of the Tower, which has hitherto been supposed to be a work of the very end of the century, whereby frequent comment has been made upon its peculiar excellence of design, taking into consideration its late date. I venture upon the following revision of its accepted history.

It is a little difficult to assign the authorship of the work of the inner gallery and the lower half of the lantern, both of which are distinctly anterior to the works above them. My impression is that Chylynden completed the new arches and the spandrels over them up to the internal stringcourse

under the gallery, maintaining, of course, above this point the original Angel Steeple, which served to stop the new weather roofs of nave and transepts, but much of which must have been swamped and the whole dwarfed in doing so.

From this point the design proceeds upon broader lines than Chylynden has accustomed us to in any of his work. The detail is more simple and more dignified, and I am disposed to assign the design of it, excepting the tops of the four turrets, to Prior Molash's architect, and the actual execution of that part from the string-course aforesaid inside as high as the first stringcourse outside, comprising the lantern gallery and somewhat more than half of the lantern over it. The method of execution of this work differs unmistakably from that above it, the line of demarcation being quite distinct to a close inspection, as the illustration shows. It is clear that the upper part only of the Angel Steeple need have been removed to allow what I venture to call Molash's work to proceed, and we find, both externally and internally, old Norman stones reused in the ashlar work, as might have been expected. To the builder of this section is of course due the plan of the characteristic and dominating hexagonal angle turrets which are devised to give so skilful a play of light and shade to the tower. The hexagon being placed across the angle, each side of the hexagon next the angle makes an angle of 15° with the adjoining side of the tower, as the plan more clearly indicates.

It cannot be supposed that this portion of the work, begun in 1433, took very long to execute, and the truncated tower rising just above the roofs must have been temporarily roofed over when, for



reasons unknown, the work was interrupted, and in this state it must have remained until either Prior Sellyng 1472-95) or Goldston II. (1495-1517), under the ægis of Cardinal Archbishop Morton (1486-1501), set it in motion again without the slightest break in the continuity of the design or details, but with a distinct difference in the method of handling the materials.

We know that Goldston proceeded also to the completion of the new design for the south-west tower, which he found carried only as high as the aisle. The lower part has been assigned to Chylynden, but here also our chronicler, John Stone, sheds a ray of light by recording the death, on December 29th, 1425, of John Grove, priest, who, "deambulans incaute supra vultus ecclesie in novo opere campanilis australis," fell upon the pavement in front of the entrance to the church, broke his head, was picked up half alive, conveyed to the infirmary, and died the same night. Prior Wodnesberg (1411-27) was thus carrying forward his predecessor's operations.

The upper part of St. Dunstan's Tower must not in its present state be taken as a fair index of Goldston's design. It was, no doubt, in a condition of advanced superficial decay, and much of the character of its detail lost, when it was in great part renewed in the thirties by the rebuilder of the north-west tower. Much of the detail is thus doubtful, and important parts bear but little relation to the original conception. But even with these allowances this western tower must always have been in conception and detail vastly inferior to so-called Bell Harry Tower, and it is a reasonable



Photo: Kinninmont and Taylor

CARDINAL MORTON'S REBUS.

surmise that the upper part of the latter owes its excellence to the fact that it was carried through upon the design of 1433. As well as when he himself was prior it is related that Goldston carried out the works in part under Prior Sellyng, his predecessor, when he must have been the subordinate in the monastery to whom the execution of its architecture was assigned. There seems, therefore, some ground for supposing that he was actually the architect who superintended the work.

We read in "Anglia Sacra": "Turrim satis excelsam Angyll Stepyll vulgariter nuncupatam testudine pulcherrimâ concameratam ac opere decenti artificiose undique sculptam et deauratam, cum fenestris vitreatis satis amplis et ferramentis . . . egregie erexit et magnifice consummavit."

Chylynden lined the interior of his staircases with stone, and it is significant that we find the first few feet of the tower staircase which occupies the south-west angle above the gallery so lined. Thence upwards to the top of what I have called Molash's work, the lining is of brickwork of a charming description. This is capped with one course of stone, and from this point Goldston's work rises, lined with bricks of an equally good quality but of larger size, affording a very different appearance.

The whole of the top stage of the tower is also lined with the same bricks. The care and interest devoted in those days to architecture is exemplified by the quite supererogatory patterning out with black heading courses the inner lining of the tower, which could never have been seen but by workmen.

I shall presently refer to some weaknesses of

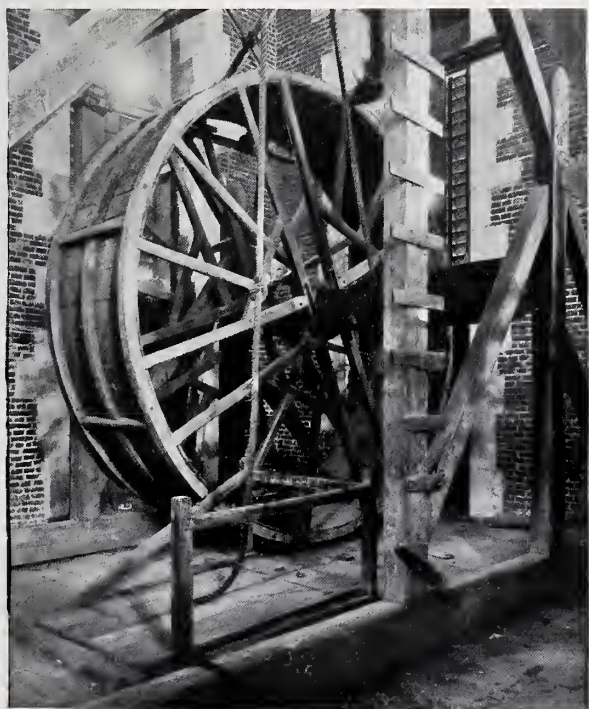


Photo: Kinninmont and Taylor.

THE BRICK-LINED BELFRY AND TREADMILL.



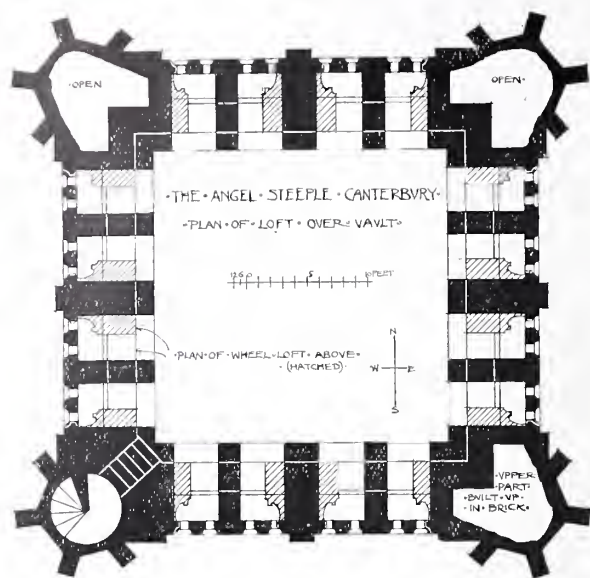
construction; but the tower is, upon the whole, a noble piece of masonry, solidly and conscientiously put together. It would be difficult to improve upon its detail. This applies to the broad and simple yet never coarse mouldings, admirably suited to their elevation, and it equally may be said of the carved ornaments, crockets, pateræ, etc. These, where in a few cases they are still preserved to us, are worthy of the highest praise in their simplicity and breadth of surface and shadow, with which a charming delicacy of execution is combined without any loss of power or of vigorous form.

The ornaments on the flanking turrets are threefold, one pattern being repeated round the tower at the stage of its occurrence. First, the rebus of Morton, consisting of a tun or barrel in the centre of a quatrefoil, with the four letters J M O R in the lobes, the J in the head and the M sinisterwise. Only one of these is preserved, and that imperfectly. Upon the next stage we have the Cardinal's hat, of which one example is nearly perfect, and finally the goat's head—this last also, in all cases but one, much eroded and deprived of its horns. Cardinal Morton bore "Quarterly gules and ermine, on first quarter a goat's head erased argent, attired or," whence, no doubt, the introduction of the goat's head. Oddly enough Warham (1503-33) had a ram's head charged upon his coat, and this may have misled some of the early historians of the cathedral to give him the credit of the tower.<sup>1</sup>

It is interesting to note that some part of the original glazing still remains *in situ*, and singularly beautiful it is. It consists of a very small diamond pattern in wide leads, the interest being in the quality of the glass. This is pure white, but has an opalescent sparkle, arising from its consistency and irregularity of surface. The glazing was restored in 1800 by J. Mayor of Canterbury, who substituted large diamond panes in thin leads, the glass also being thin and poor, in marked contrast with the work it replaced.

Probably at this time a system of window ironwork, which may be referred to in the quotation given above, was removed and the present iron bars substituted, some of them taken from other windows in the church where stained glass had existed, and presumably been destroyed. The contrast in effect between the ancient and later glazing can be well seen in the western windows from the floor of the choir within the screen.

Some constructional points must be noted. The four angle turrets are built hollow with the exception of the upper part of one which is filled with brickwork; but, unlike Salisbury,



one only has a staircase, a source of great added strength where it occurs. This inherent weakness of three of the angles is emphasized by the buttress construction. At every stage where the ornaments already described occur a considerable height of the buttresses is unbonded. The advancing erosion of many of the buttresses in their lower parts has thus subjected their much restricted area to greatly increased and concentrated pressure, sufficient to fracture them in places.

Over the vault of the lantern there is an elaborately arcaded low-ceiled loft or chamber, accessible only by a trap and ladder from what may conveniently be called the belfry above it. The somewhat slender arcades of this chamber are not well disposed to carry the weight of the upper walls, which is concentrated in three piers resting irregularly upon five piers below them. The plan given shows this clearly, and it is not surprising that there is considerable dislocation in the walls of this chamber. To this, probably, is also due the fact that the arches of the belfry lights have in almost every case parted at the apex.

Here and there, but not often, is to be found a butted moulding and even a mitred stringcourse—unusual lapses in mediæval masonry, and curiously inconsistent with the general high level of the workmanship.

The turrets closely resemble in design and character those of the south-west tower of St. Dunstan, the upper part of which we know to be Goldston's. They also show a later character than the rest of the tower, and probably Goldston was wholly responsible for them. In their gabled pinnacles their construction resembles that of joinery rather than solid masonry. Iron has also been largely employed, with the usual attendant

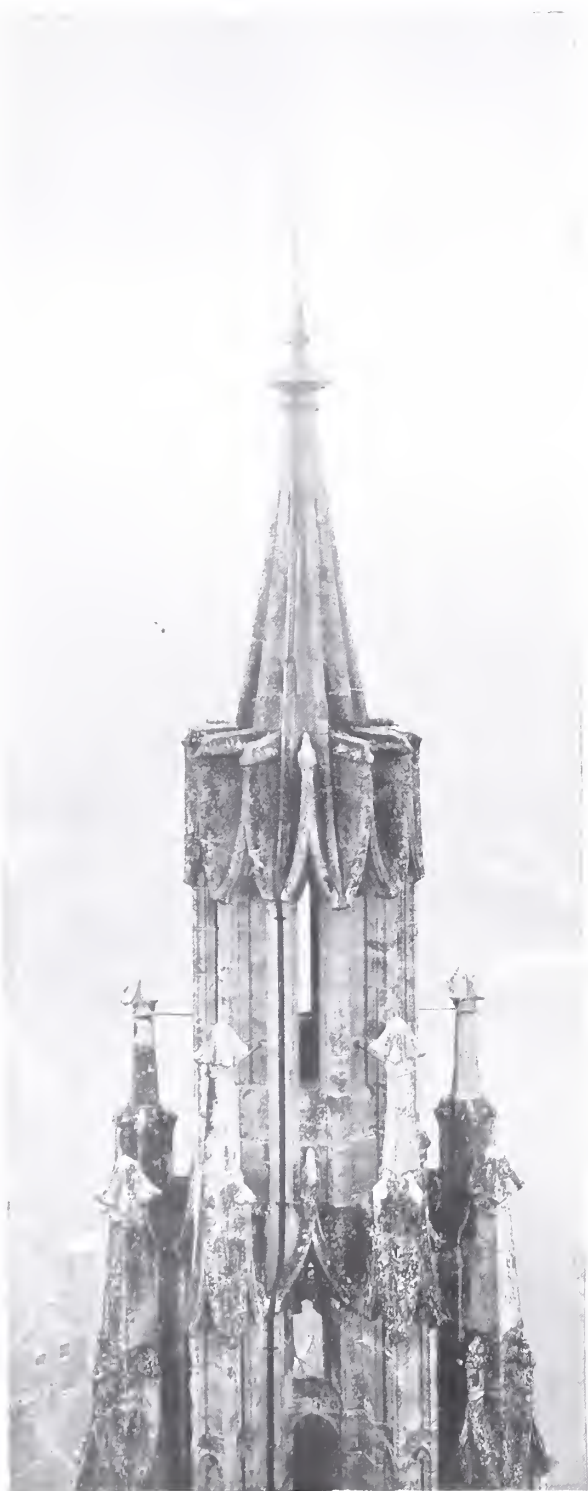
<sup>1</sup> His coat does, in fact, occur in one of the bosses of the vault, which indicates that the vault was not completed before Morton's death in 1501.



*Photo: Kinninmont and Taylor.*

THE LOFT OVER THE VAULT.



*Photo: Kinninmont and Taylor.*

THE SOUTH-WEST TURRET.

dislocation. The ridges of the twelve gablets of each turret have been capped by a narrow bar of iron, the object of which is not apparent. It was not constructional, and suggests some crowning decorative feature in wrought iron, although there is no indication as to what this could have been. The vanes are modern, but good.

In mentioning defects of construction it would be unfair to Prior Goldston not to set against them the admirable method introduced by him of strengthening the great piers by a system of

straining arches which combines engineering and architectural qualities of the highest order. The same thing in a much more obtrusive manner had been already done at Wells, but for artfully securing a combination of elegance and harmony in such features, which may easily be foreign to their surroundings, Goldston can claim the palm. It is not surprising that these arches are specially referred to in "*Anglia Sacra*": "*Duos etiam arcus sive fornices opere lapideo subtiliter incisos cum quatuor aliis minoribus ad sustentationem dictæ Turris columnis eandem Turrim supportantibus satis industrie et prudenter annexit.*"

The stone employed throughout is from Caen. Originally used by Lanfranc, it has been consistently adhered to by the subsequent builders of all periods. It may be noted how it has gradually deteriorated in weather-resisting quality, the worst stone used being that of the modern tower. The recent rapid decay of the Great Tower and other parts of the fabric is undoubtedly largely due to the pollution of the atmosphere by coal smoke. The chemical analysis admits of no question upon that point, and raises the not less serious one as to the progressive effect of an increasingly polluted air upon those parts of the building which have up to now resisted all attack of time and weather. One factory chimney can be more powerfully deleterious than hundreds of domestic fires, but is capable of control. May it not be reasonably hoped that the Canterbury manufacturers will take voluntary steps to exercise the necessary control now that the mischief has been brought to light? There ought to be no occasion for the necessity of putting the law in force among a townsfolk proud of their inheritance.

The following emblems occur on the bosses of the fine vault of the tower, which I regret that my photographer has failed to bring out:—

1. The Royal arms of the period (1500 or thereabouts).
2. The arms of the see and Archbishop Morton impaled.<sup>2</sup>
3. The arms of the see and Archbishop Warham impaled.<sup>2</sup>
4. A mitre with the initials T. G., an interesting instance of a mediæval architect signing his work.

The four shields over the arch heads were erected in Archbishop Manners-Sutton's time (1805-28), and are charged with the arms of (1) See of Canterbury, (2) Dean and Chapter, (3) Archbishop Manners-Sutton, (4) Dean Percy. They are merely attached with iron straps. They were probably erected when the parapet was renewed in Portland stone and a few other repairs executed, notably in the eastern of the two south belfry windows.

<sup>2</sup> In each case the pale is charged with only three crosses.

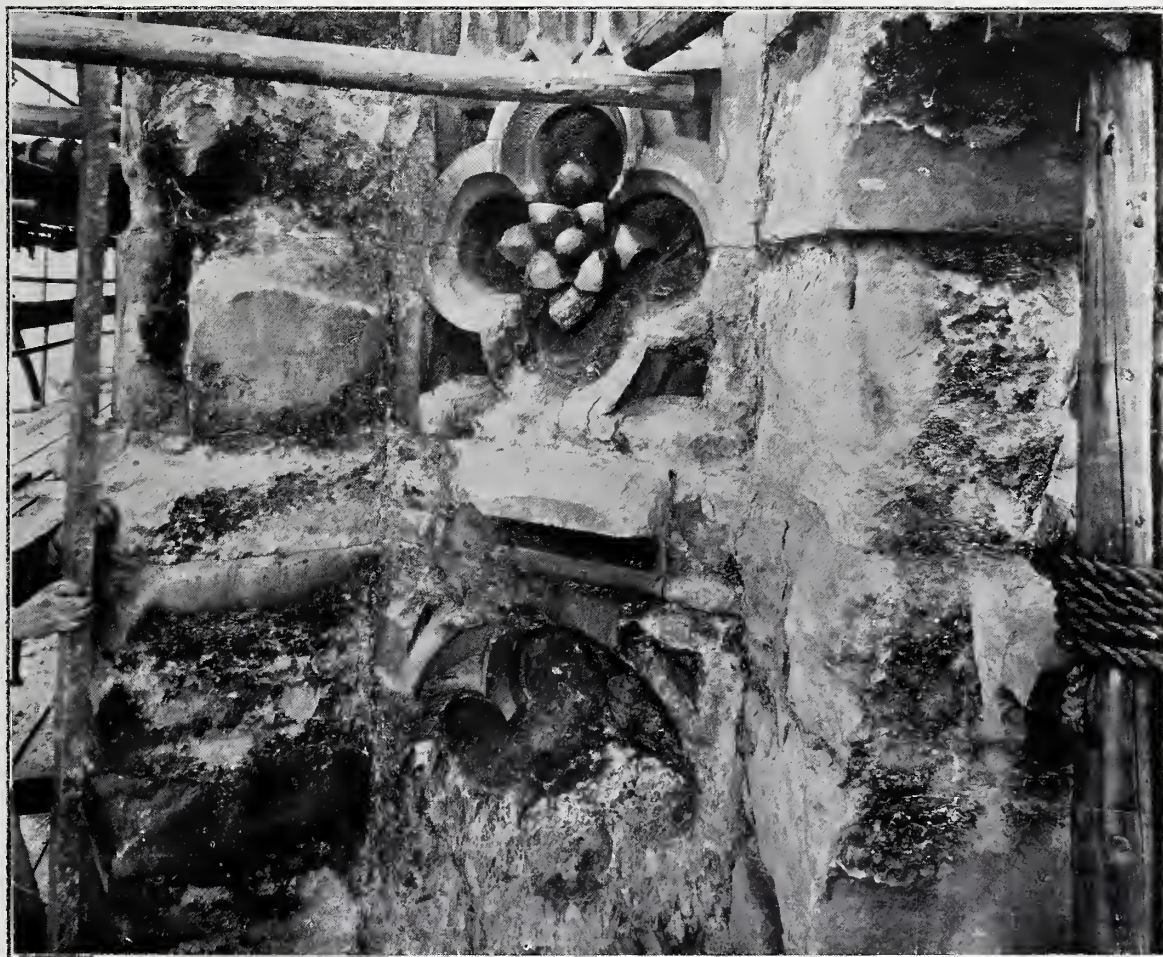




DECAYED BUTTRESSES.

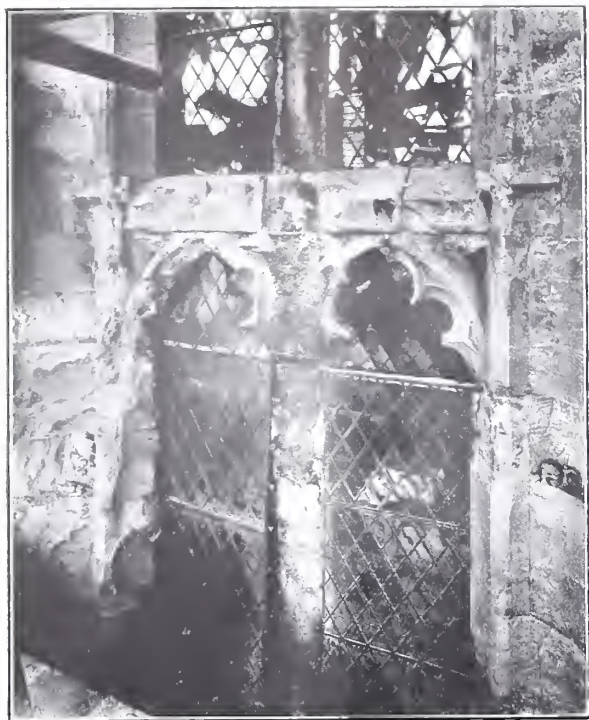


THE BEST PRESERVED TURRET, LOOKING UP.



DECAYED BUTTRESSES.





DECAYED LANTERN WINDOW.



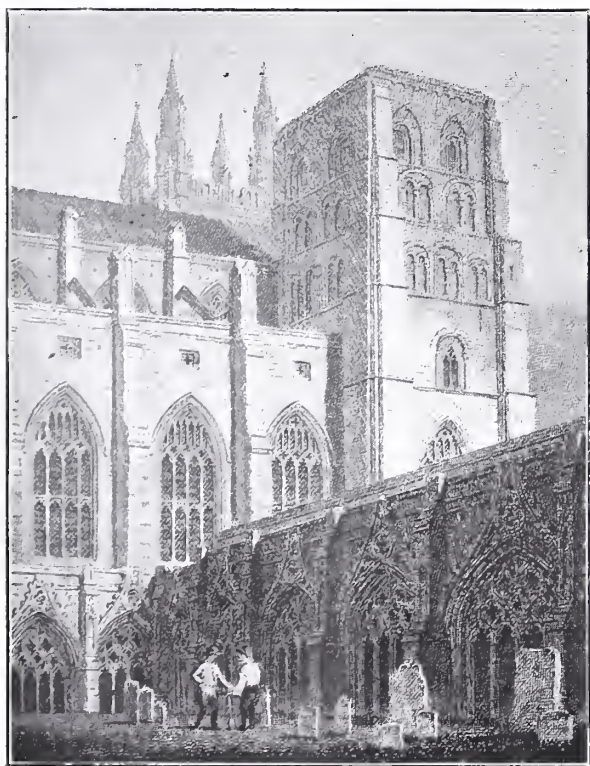
DANGEROUS TRACERY.

*Photos: Kinnimont and Taylor.*

Bell Harry, which has given its now common name to the tower, bears the inscription, "Josephus Hatch me fecit, 1635," and thus appears to have no connection, as has been assumed, with King Hal. It is probably merely a familiar nick-name, such as "Tom" bears at Christ Church, Oxford. "Harry" swings under a penthouse upon the leads, and the tower does not contain—nor is there evidence that it ever has contained—any

other bells, a fact to which we owe its fortunate freedom from the destructive ravages of bell-ringing. The great peal of sixteen in the Tower of St. Dunstan dates from the fifties, and no trace remains of the "Arundell ryng." In the so-called belfry or wheel loft of the Great Tower there is a fine treadmill, which may be of early date but is probably restored. It is in admirable preservation and working order, and is used for raising material—one man being able to lift the weight of four.

We have seen that immediately after the tower was finally completed, although the angel had long disappeared, it was still vulgarly called the Angel Steeple. When and why Bell Harry acquired such special significance in the eyes of the people I have not been at pains to elucidate,



THE NORTH-WEST NORMAN TOWER, 1814.  
(From Storer's *Canterbury*.)



THE NORTH-WEST NORMAN TOWER, 1813.  
(From Storer's *Canterbury*.)





THE WEST END. (From Britton's Cathedrals.)

but I plead for a reversion to the earlier and more picturesque title.

The work of repair, of which the tower is in urgent need, can be completed in four years, if the necessary funds are forthcoming. Illustrations are given of the condition of some of the buttresses and windows. The best preserved of the angles is shown in the view looking up.

It remains to consider the north-west tower of Lanfranc. Drawings of this tower as preserved to us show that it must have received considerable alterations in later Norman or Transitional times, when it was probably raised a storey.

Subsequently a lead-covered timber spire, one

hundred feet high, and a decorated parapet were added. In 1705 a heavy gale injured the spire to such an extent that it was deemed prudent to remove it, much to the detriment of the grouping of the cathedral. Thus denuded, the tower still remained until the episode of 1832 already referred to.

Chylynden and his successors recased, as we have seen, the Tower of St. Dunstan, and reused much of the Norman stone in the process. Not so Austin in his treatment of the long-lived relic of Lanfranc's sturdy and time-hallowed building. It was destroyed root and branch to give way to a spurious copy of a somewhat diseased and falsified



remnant of Chylynden, Wodnesbergh, and Goldston combined, a curious reflection upon modern architectural aspirations!

This tower has never been entirely completed internally. It has no proper floors, and merely rough ladders instead of stairs.

The stone must have been of the poorest quality, and while its comparatively rapid decay has served to impress it with an aspect of hoary antiquity to which it can lay no claim, it will ere long lay a fresh and onerous charge upon the cathedral authorities. A large part of it is in an advanced state of disintegration, so much so that four years ago it was necessary to skin it of many of its pinnacle heads, crockets, and other half-dislocated attachments, in order to secure the safety of the dignitaries and others who have the use of a private passage at its base.

The illustrations given of the last of the Norman towers are probably well known to lovers of Canterbury, but not so well to the general reader.

The Archbishop of Canterbury has kindly permitted the reproduction of the interesting south prospect of the cathedral hanging at Lambeth

and painted before the year 1705. If this drawing is trustworthy the spire evidently belonged to the Decorated period.

I must conclude with a personal note. This history was compiled during a month's tour last autumn in France, the materials having been collected before my departure on October 6th. On my return I was glad to find that my own conclusions had been substantially corroborated by an anonymous writer in an issue of the *Athenaeum* published during my absence. A comparative examination of the building had enabled me to carry the matter a step further than this writer, but to the *Athenaeum* is due the credit of first calling public attention to a valuable but neglected page in the history of the Angel Steeple. By the courtesy of Mr. Moule, the librarian of Corpus Christi, Cambridge, I am able to print verbatim from the original MS. Stone's reference to this characteristic piece of mediæval artistic production, so gradual in its growth but so noble in its completion, withal so harmonious and mellow in its aspect of time-honoured existence.

W. D. CARÖE.

## Philibert de l'Orme.—III.

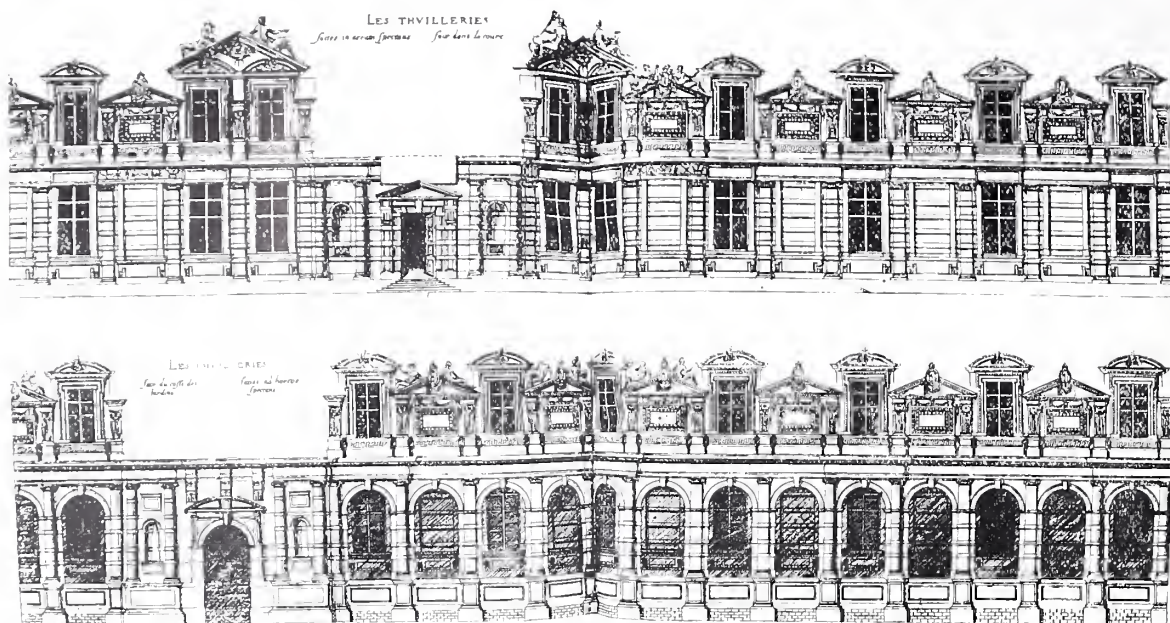
WE left De l'Orme in the disgrace of a court dismissal from the post of Controller of the Royal Buildings. That disgrace appears to have been absolute for the time, and indeed De l'Orme never wholly recovered his position. His impetuous temper had been his undoing. Those furious raids on the dishonesty of court officials, which had won him distinction in his early years, had also made him life-long enemies, and it is to be doubted if De l'Orme had great capacities for friendship. His nature, in so far as one can read it in his writings, was self-centred, and he had now to pay the penalty for a certain aloofness which seems to have detached him from his contemporaries. In this enforced retirement De l'Orme had leisure to complete the account of his new invention in carpentry, described above, and in 1561 he brought out his "*Nouvelles inventions pour bien bastir et à petits Fraiz.*" About this time he must also have made considerable progress with his great treatise on architecture, to which he devoted himself intermittently for the rest of his life. However, he was yet to have one more chance. Probably soon after the close of the first civil war (edict of Amboise, 1563) De l'Orme was instructed to prepare his plans for the Tuileries. The idea of a palace on this site was not a new one. François I. had thought of building here for Louise of Savoy; nothing came of his project,

but the scheme was revived by Catherine de Medicis, who determined to build herself a more cheerful residence than the mediæval Louvre. A passion for light and air was to dominate the design. No towering walls were to shut out the sun—the methods of the Italian palace builders were ruled out not less than those of the builders of Fontainebleau. De l'Orme was to think out his problem for himself, and the result was the long low line of the elevation; for the greater part of the building, excepting the pavilions, was designed as a ground storey with an attic storey above, lit by elaborate lucarne windows in the steep-pitched roof. De l'Orme's general plan consisted of a large oblong, about 804 ft. long by 504 ft. wide, with pavilions at the four angles, a single pavilion in the centre of the narrower sides and three intermediate pavilions in the longer sides of the oblong. The oblong itself was divided into three. In the centre was a square court with broad colonnades on two sides only, leaving an oblong open space in the centre. To the right and left of this central court were two narrower courts, each of which was divided in the centre by a remarkable oval building, apparently consisting of colonnades surrounding an open oval amphitheatre. Of this gigantic scheme De l'Orme only carried out the ground-floor storey of the centre part of the west or garden façade, including the great oval stair-







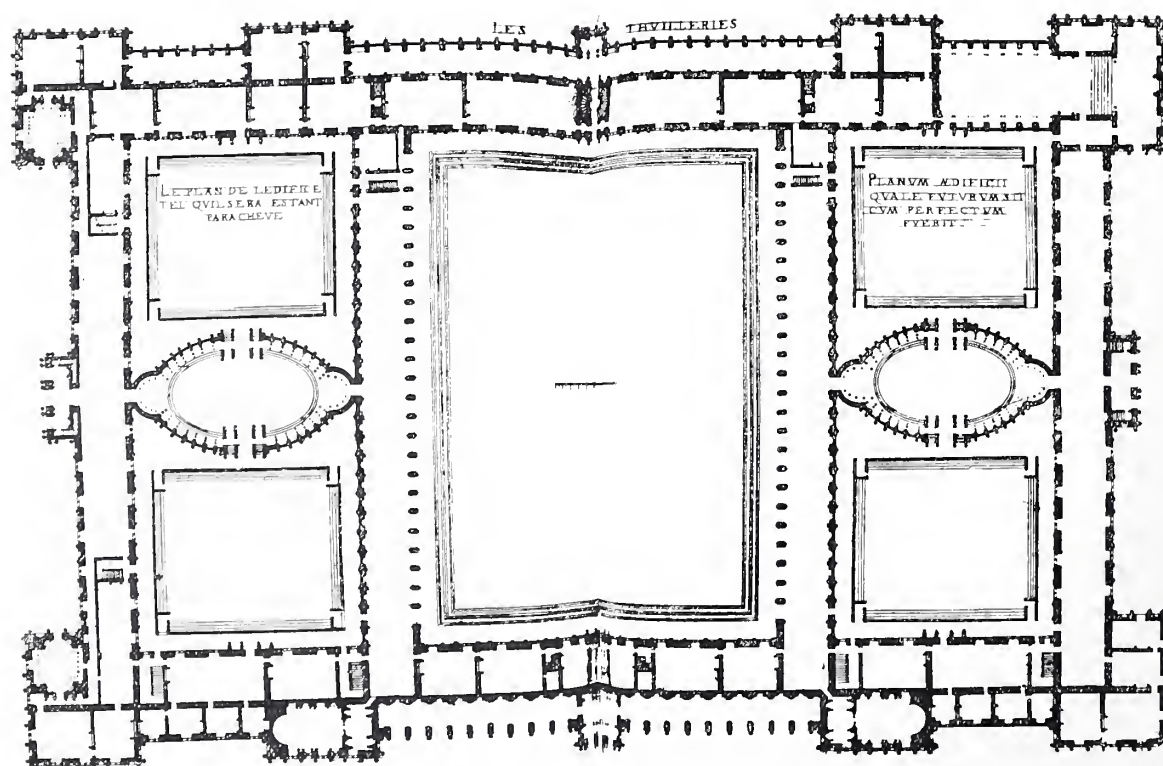


THE TUILERIES: ELEVATIONS. FROM DU CERCEAU.

NOTE.—The bend in the middle of the elevations is due to the fold in the book.

case as far as the first floor. The side courts were never attempted at all, and the actual building as left by De l'Orme was unmercifully altered by succeeding architects. On De l'Orme's death in 1570, Bullant, who succeeded him, altered the design of the end pavilions. J. Androuet du Cerceau inserted an attic storey, afterwards removed under Louis XIV., and the work was further continued by Lemercier, an able architect who died

in 1663. Up to this date no very serious departure seems to have been made from De l'Orme's design, but the ideas of the sixteenth-century master seemed trivial to Louis XIV., and that aspiring young monarch ordered his architects, Leveau and D'Orbay, to remodel the palace. This they did in a very wholesale manner. They swallowed up Delorme's graceful central pavilion in the monstrous Pavillon de l'Horloge, doing



THE TUILERIES: PLAN. FROM DU CERCEAU.

NOTE.—The bend in the middle of the plan is due to the fold of the book.



away with De l'Orme's terrace on the first floor level. They added a second order to the single order of De l'Orme's design. The lucarne windows were destroyed and the façade terminated with a balustrade. For good or for bad the quality of De l'Orme's work was lost; the delicacy of his detail, the picturesque charm of his outline, had no chance against the weighty classic of Louis XIV. As for the emblems of widowhood with which Catherine de Medicis had adorned her palace—the shattered mirrors, broken fans, the loosened strings of pearls—these were swept away to make room for the trophies of the "Roi Soleil," and in this wholesale garnishing there also disappeared the wondrous newel staircase, esteemed by previous generations a work of superhuman skill.

It was indeed a very able piece of masonry. De l'Orme had designed it as a large open-well staircase running round an oval chamber without central supports, and the story was that for some years after his death no one would venture to complete it, till a mason named Bouillet stated that he had found De l'Orme's drawing, and was allowed by Henry IV. to complete the staircase, which he did in a very unsatisfactory manner. Another story was that the staircase was designed for De l'Orme by a ghost, a certain Jean Vast, who, finding that De l'Orme was attempting to get possession of his design, destroyed the drawing and fled, whereupon De l'Orme had to finish the staircase as best he could. This account may be dismissed at once as one of the libels industriously circulated by De l'Orme's enemies. If there was one thing De l'Orme had studied and mastered it was the art of setting out masonry, and in knowledge of practical construction he was probably without an equal.

The Tuileries Palace was burned to the ground by the Commune in May 1871,<sup>1</sup> and we are practically reduced to Du Cerceau's plan and elevation as materials for a critical estimate of De l'Orme's masterpiece. So far as it is possible to judge from such scanty evidence, the palace deserved the admiration freely bestowed on it by contemporaries. Fifty years later, when Inigo Jones was called on to design Whitehall, he found no better model for his plan than De l'Orme's design for the Tuileries. I have noted above the originality of De l'Orme's general treatment, how he broke away not only from the traditions of his own contemporaries, but also from those of the Italians, in the deliberate horizontality of his design, a motive, by the way, which he had

approached before, in his first design for S. Maur les Fossés.<sup>2</sup> Here, at any rate, was an individual note, the personal contribution of an architect who thought for himself. The general conception of the Tuileries, the grouping of its courts and colonnades, were in advance of what had yet been done in France either by De l'Orme or anyone else. The merit of Lescot's work at the Louvre lay in its ornament rather than its architecture: it was an immense vehicle for superb architectural sculpture. De l'Orme, too, was fond of his ornament, too much so, indeed, but he approached architecture as an architect—he knew that its chief effort should be devoted to the general ordinance of building, to conceptions which include and assign to their proper place all the details that go to make up the whole; with the detail itself one is not very much impressed. It seems to have suffered from that meticulousness which De l'Orme's invention seldom escaped. He himself tells us that his inlays of jasper and marble and the like were dictated by the taste of the Queen-mother, but De l'Orme himself saw eye to eye with her in this; and it is curious to find in a man of his temperament an almost feminine weakness for the knick-knacks of design.

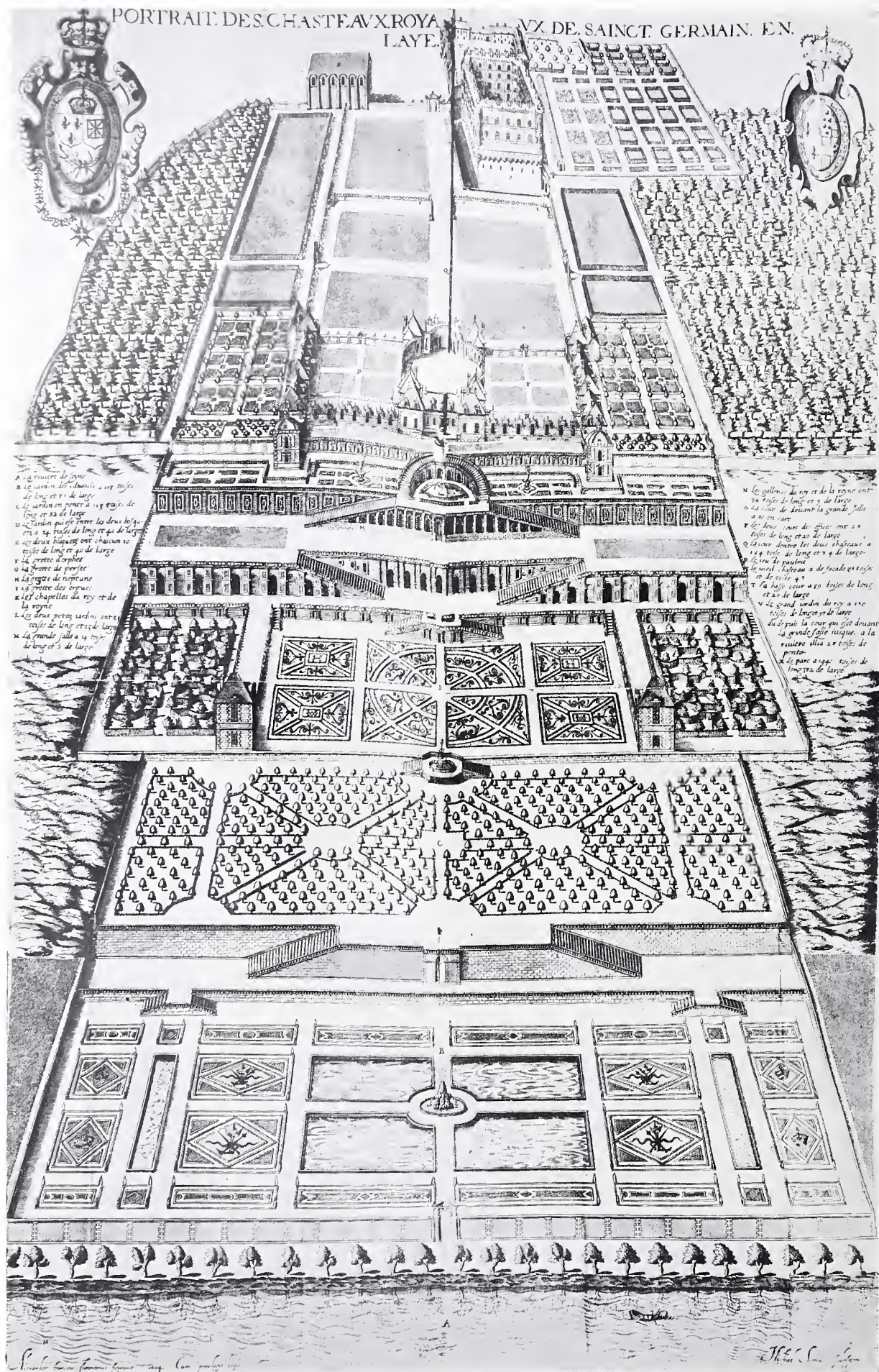
The building of the Tuileries was hardly begun when De l'Orme died, in January 1570. His latter days had been days of adversity, with only the capricious patronage of Catherine de Medicis to stand between him and the hatred of powerful and unscrupulous enemies. With less dignity than Wren, yet not without a curious pathos, he cries out that his long years of service to the State and devotion to his art had earned him nothing but his white beard; and indeed there is no more singular piece of autobiography in the lives of architects than the famous "Instruction de M. d'Ivry, dict de l'Orme," that despairing Apologia *pro vita sua* which he dashed off in the bitterness of his disgrace—not, he says, for his own glory and honour, but in order that all princes, noblemen, and honourable gentlemen may know the truth in face of the great hatred and calumny with which he was persistently attacked. The "Instruction," which is transcribed in full in M. Berty's "Les Grands Architectes," is worth reading, not only for its historical importance but as characteristic of De l'Orme himself. Words fail him in his fury to repel the attacks of his enemies; the facts seem to tumble over each other in his memory, with the result of this half incoherent but very real and personal document.

<sup>1</sup> Fragments of the Ionic orders of the palace have been set up at the Place de la Concorde end of the Tuileries gardens, behind a lemonade stand. One column has De l'Orme's favourite bands and is very ugly, the other is fluted with delicate ornament in the flutes, and is an attractive piece of detail. The

diameter of the columns is about twenty inches. Those who study the nuances of classical detail will notice the curious flattened curve of the pulvinated frieze.

<sup>2</sup> See THE ARCHITECTURAL REVIEW, February 1904, p. 44.





ST. GERMAIN-EN-LAYE. FROM A PRINT BY FRANCINI, 1614, BOUND UP WITH THE R.I.B.A. COPY OF  
DU CERCEAU'S "PLUS EXCELLENS BATIMENTS."



The "Instruction" appears to have been written about 1560, and was addressed to "Monseigneur et meilleur amy," whom M. Berty supposes to have been Eustache du Bellay, Bishop of Paris. De l'Orme's enemies had charged him with amassing a huge fortune in the Royal service. Indeed, French artists at the Court seem to have been heartily jealous of each other. Bullant, who appears to have been an honest sort of man, was probably on friendly terms with De l'Orme, but the younger school of artists disliked him, as being pompous and overbearing. Bernard Palissy gibed at him as one who "se faisaient quasi appeler le Dieu des maçons ou des architectes, et d'autant qu'il possédait vint mil en bénéfices, et qu'il se sçavoit bien accomoder à la Cour." Ronsard was his inveterate enemy. He called De l'Orme "La Truelle croisée," and lost no opportunity of bringing the architect into ridicule and undermining his position at Court. With characteristic malignity, Ronsard wrote a rhyming letter to Charles IX., saying that he had seen too many masons at work on their monkey tricks at the Tuileries. In these days poets did not mince matters, and Ronsard's efforts were as effectual as Ben Jonson's abuse of Inigo Jones at the Court of James I. De l'Orme was no match for the mischievous ingenuity of the professional poet: it was bludgeon against rapier. Ronsard was young and fashionable, and De l'Orme old and unpopular, clumsy of speech, strong merely in his knowledge and force of character—he had no chance against the brilliant if quite unscrupulous swordplay of the Court poet. As for the direct accusations brought against him, De l'Orme replied that so far from having made too much money he had not been paid for half his work, and had been at personal charges which had never been made good to him. As to the revenues derived from his abbeys, these only amounted to 6,000 livres a year, not 20,000, as was stated by his enemies. The only evidence by which these statements can be checked is that of his will, dated December 21st, 1569, from which it appears that he died possessed of considerable means, which he bequeathed to his two natural children, his two sisters, a nephew, and five grandchildren.

Yet unintentionally his enemies gave De l'Orme the opportunity to which he owes his permanent reputation. Had he continued in prosperity till his death he could hardly have written his treatise on architecture, the work of his life by which he retains his place in history. There are architects

who have maintained their fame on the merits of their buildings, but their number is small, whereas Alberti, Serlio, Palladio, Vignola, Scamozzi, Perault, Blondel, Colin Campbell, Percier, and Fontaine—I take the names at random—will always be familiar names, at least to architects. So it was with De l'Orme. Lescot is a merely shadowy person. Of Bullant, whom I believe to have been the greatest of the French sixteenth-century architects, we know little but what we can learn from his rare buildings and his two short treatises ("Recueil de l'Horlogiographie," 1561, and "Reigle Générale d'Architecture," 1564); but De l'Orme has come to be generally, though I think erroneously, regarded as the representative French architect of the sixteenth century, and it is mainly on the strength of his book. It is indeed a most voluminous and remarkable work. The first edition appeared in 1567, under the title of "Le Premier Tôme de l'Architecture de Philibert de l'Orme, conseiller et aumonier ordinaire du Roy et abbé de S. Serge les Angiers"; a second edition appeared in 1626. This includes the "Nouvelles inventions," which are numbered as Books 10 and 11 of the "Premier Tôme," and form a grand total of 698 large folio pages;<sup>3</sup> and this, in De l'Orme's intention, was to form only the first volume of a vast encyclopedia covering the whole field of architecture. Moreover, he tells us himself<sup>4</sup> that he contemplated a book on building plant and machinery, a book on "divine proportions" dealing with the proper seasons and combinations of the stars for laying foundation stones, and a book on harbour building; and in his third book he says that were it not for his time being taken up by great affairs and the Queen's Palace, he would have edited Euclid and Vitruvius together, the latter in particular being "fort indigeste et confuse."<sup>5</sup> He offers the work as the result of more than thirty-five years' experience. He has noticed the folly of people who instead of consulting an architect go to a carpenter, or painter, or notary, and spend the rest of their time in finding out their mistake; whereas the right thing to do is to call in your architect, give him a free hand, and not insist on his copying old buildings. The architect on his part is to be learned in mathematics, philosophy, and history, and is to be a staid, sensible, temperate man of affairs; the point is one that De l'Orme insists on, for the architect will require tact, and is to be careful in the selection of his clients, preferring kings, princes, noblemen, prelates, and the like. If

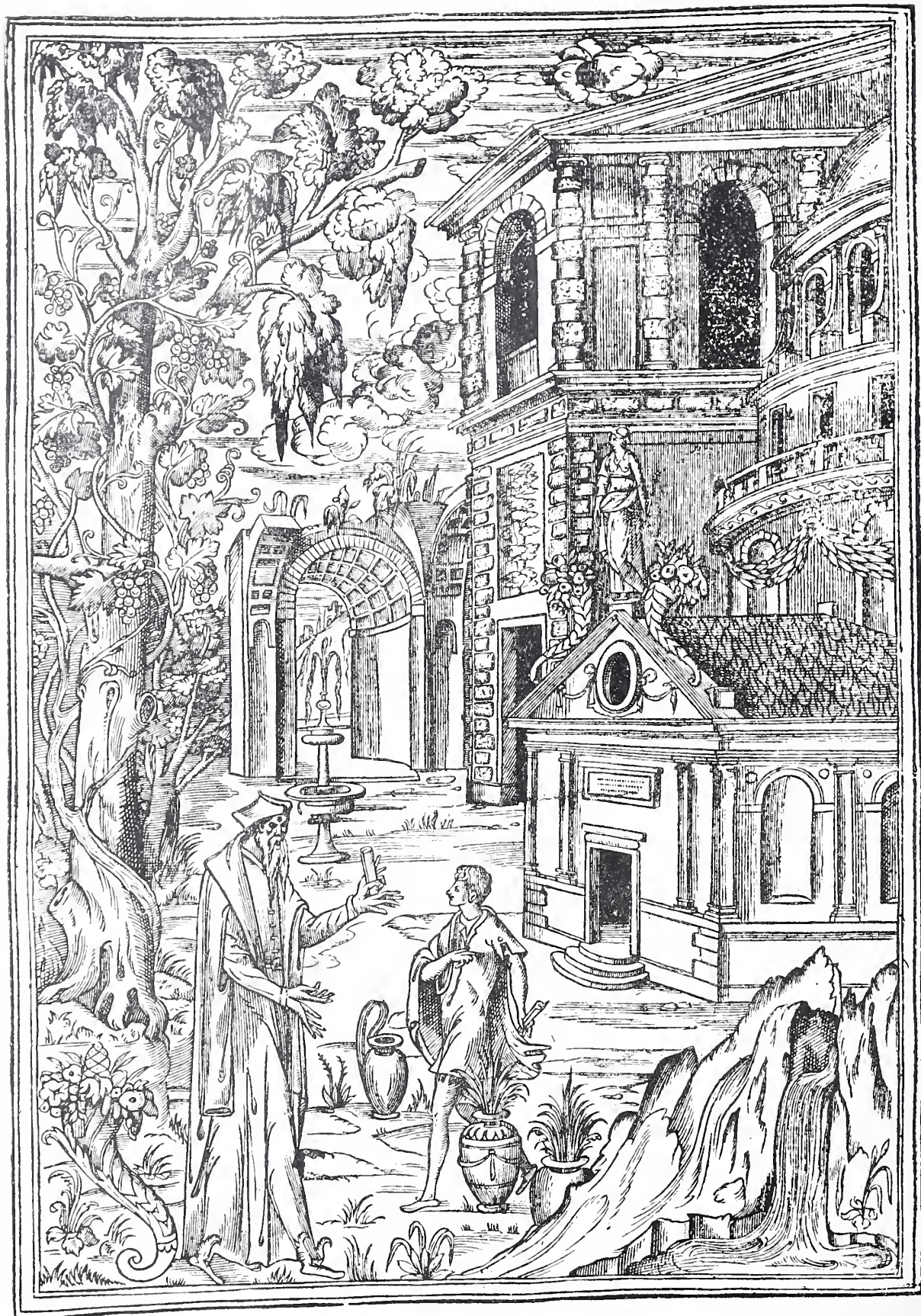
<sup>3</sup> Ware's gigantic "Encyclopedia of Architecture," which is much less closely printed, has only fifty pages more.

<sup>4</sup> Page 47, edition of 1626.

<sup>5</sup> In the Introduction to his fifth book, De l'Orme gives five explanations of the obscurity of Vitruvius; either, somebody had

purposely confused the text, in order to keep the art of building a mystery, or the text was corrupt, or Vitruvius had himself collected his notes from other authors, and had not been able to put them into shape.





"THE GOOD ARCHITECT." FROM DE L'ORME.



trouble occurs in his work, he must possess his soul in patience; the last thing in the world that De l'Orme ever dreamt of doing, for he protests that had it not been for the interference of his patrons, his work would have been even more excellent than it was, and that no man had ever suffered so much from envy and intrigues as he had himself. As to the architect, he returns again to his qualifications in a remarkable passage, p. 14: "Il vaudrait trop mieux à l'architecte, selon mes advis, faillir aux ornements des colonnes, aux mesures et fassades (où tous qui font profection de bastir s'estudient le plus), qu'en les belles reigles de nature, qui concernent la comodité, l'usage, et profit des habitans, et non la décoration, beauté ou enrichissement des logis, faites seulement pour la contentement des yeux sans apporter aucun fruit à la santé et vie des hommes." These words are downright enough for the most hardened Philistine. It would be perhaps unkind to hint that De l'Orme had one eye on future clients, for though that was a subsidiary motive of his treatise, there can be no doubt that his instincts were intensely practical, so much so indeed that the artist in him was too often starved and obliterated in a merely mechanical technique. De l'Orme's was a complex nature, and this and his very discursive method make it difficult to fix his principles. For instance, having made a bold stand for the architect, a little further on he considers it expedient to hedge, and says that indeed it is only right that noble lords should do what they like and be served as they wish at their good pleasure; the only people they are really to guard against are the impostors, people who know nothing of architecture, but can trick up a drawing; why, even painters, carpenters, and image-makers call themselves architects! All these things, he insists, with much volume and vehemence, are a sham; the architect is the man, the only true friend of the noble lord.

In this connection, and *à propos* of the excellent marbles to be got from the quarries of his own Abbey of S. Serge les Angiers, he refers to the "mobilité de l'esprit mercuriale des Français," which leads them to employ foreign artists and foreign materials, when there are as good men in France as anywhere else, and the best building stones in the world. The rest of the first book is taken up with excellent notes on building materials. Book 2 deals with foundations in a very practical manner; but the human interest lies in the queer fragments of speculation scattered about in his pages. P. 32 is a good instance. He is talking about the square, and after quoting Marsilio Ficino on the mystical character of the Cross among the early Egyptians, he says



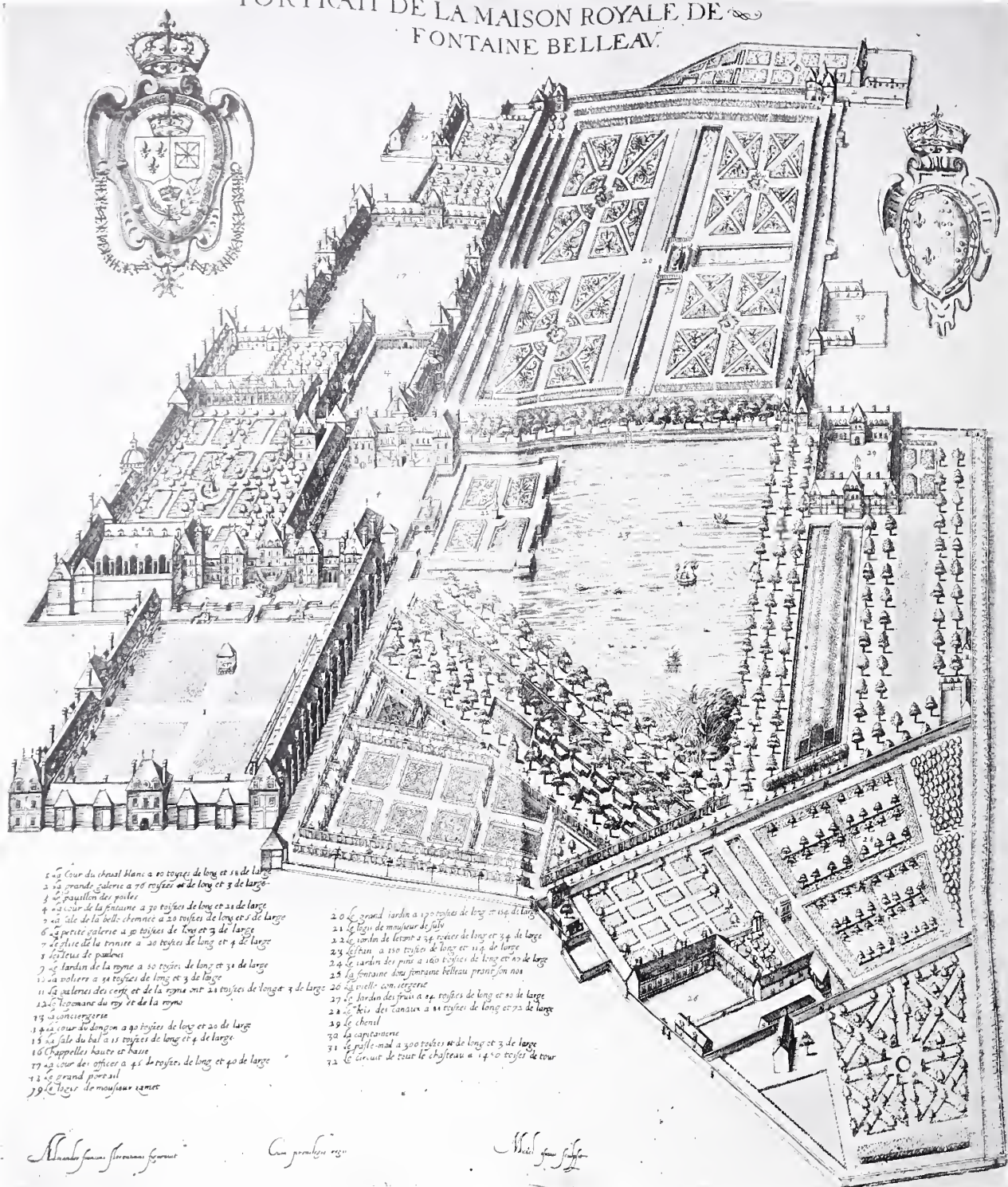
TAILPIECE TO PREFACE OF BOOK III.

L'ARCHITECTURE DE PHILIBERT DE L'ORME.

that after God had created "la machine de l'univers sous une forme ronde et spherique," He divided its circumference into four equal parts by means of intersecting lines at right angles, and at the centre point of intersection He placed the earth. In Books 4 and 5, De l'Orme introduces his readers to the setting out of masonry. His explanation and diagrams are most difficult to follow, and do not always work out. De l'Orme himself admits that the problems require "grand rompement de teste à les excogiter et monstrier," and as an exponent of an intricate subject De l'Orme leaves much to be desired. At the same time, his was the first attempt to deal systematically with stereotomy, and to make generally known what was jealously guarded by the masons as a trade secret. De l'Orme himself tells us that, in his youth, workmen took much trouble to understand the setting out of the famous "Vis Saint Gilles"—that is, a newel staircase with a cylindrical vault running with the stairs—and highly esteemed anyone who mastered it. He admits frankly that in his time there were many in France who did understand this setting out of winding masonry. He himself had done it at Fontainebleau and Anet and many other places; and he gives an interesting and characteristic criticism on the newel stairs in the Belvedere of the Vatican. This staircase he describes as a winding ascent of brick without steps, carried on



# PORTRAIT DE LA MAISON ROYALE DE FONTAINE BELLEAU.



FONTAINEBELLEAU. FROM A PRINT BY FRANCINI.

a barrel vault with a circular well in the centre, with columns round the well-hole. The work, he says, was "fort belle et bien faite"; but he adds that if the architect had known his business (the architect, by the way, was Bramante) he would have made all the lines follow the ascending curves; whereas, being unequal to the setting-out, he had made all the caps and bases square—that is, horizontal. Moreover, his vaults should have been made in dressed stone, not merely in

brick. The criticism is interesting, as showing the different tendencies of the Frenchman and the Italian. No technical difficulties ever daunted the Frenchman, in fact he gloried in their opportunity, whereas the Italian was perfectly satisfied if, somehow or other, he "got there."

As De l'Orme points out, the architect must have good master masons, such as he had trained himself from their youth up, showing them everything, and in all cases "les advertissant et en-



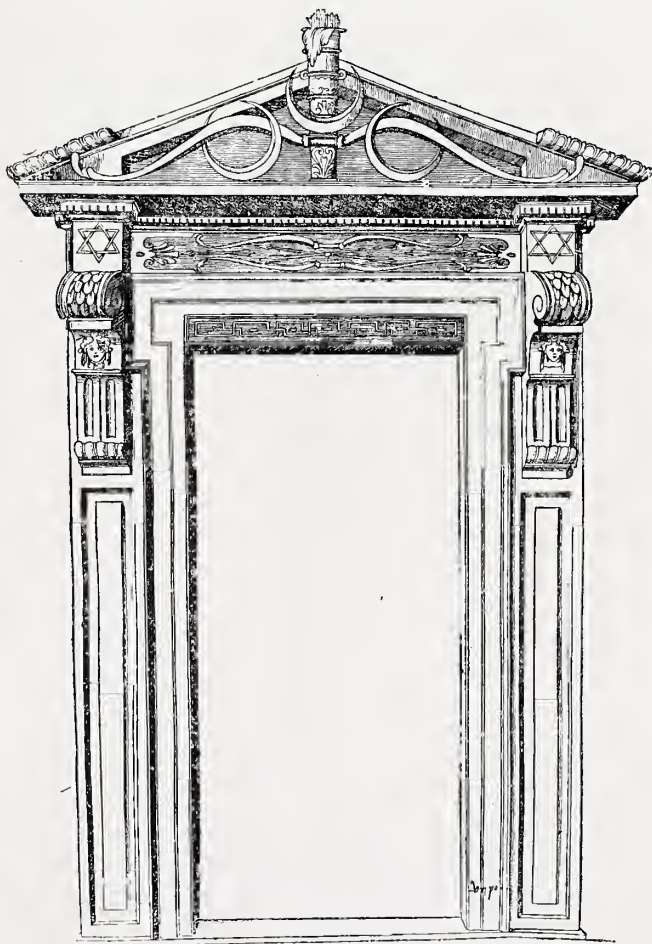


CHIMNEYPIECE. FROM DE L'ORME.

seignant amicablement." This had been his habitual practice, and was the duty of all good architects; but in order to do so architects must themselves master geometry and the art of setting out of masonry, for as for leaving it to the masons, one might as well expect the waggon to drag its own oxen, "*la charette conduit les bœufs.*" It is in connection with this that he gives an explanation of the tail-piece to the Preface to Book 3. The architect is shown issuing from a cave, denoting that he proceeds to his work after long study. He holds up his skirts to show that he is fervent in business, with the other hand he holds his compasses to show that he proceeds by rule "*et avec une meure délibération*" (a favourite point with De l'Orme). The twined snake denotes his learning and williness, the calthrops at his feet the snares that do beset him—envy, hatred and malice and all uncharitableness. The head of Mercury shows that the architect is learned in science and can speak of his art. The palm is the emblem of his glory, and the Caduceus shows that his fame shall go

out into all lands. De l'Orme loved these symbols, and in the conclusion of his "*Premier Tome*" he fairly let himself go with his well-known allegories of the good and the bad architect (pp. 329-341).

Books 5, 6, 7, and 8, are devoted to the consideration of the orders in all their details. De l'Orme says that he took his own measurements of the antique in Rome, and it is evident from his text and illustrations that he had himself accumulated a great amount of materials during his studies in Rome; and further, that he used his own judgment freely in their interpretation. Palladio's "*Quattro Libri dell' Architettura*" (1570) was not published till the year of De l'Orme's death. The orders, as given by Alberti, were very clumsily executed. It seems doubtful if De l'Orme was acquainted with the various sixteenth-century editions of Vitruvius, and though he pays a generous tribute to the services rendered by Serlio to French art,<sup>6</sup> he seems, with good reason, to have been sceptical as to the accuracy of his measurements. In any case, De l'Orme went into the whole subject of the Orders with a minuteness of personal study



DOORWAY. FROM DE L'ORME.

<sup>6</sup> Pp. 202 *et seq.* De l'Orme's words are: "*C'est lui qui a donné le premier aux Français, par ses livres et desseings, la cognoissance des édifices antiques, et de plusieurs fort belles inventions.*"

étant homme de bien ainsi que je l'ay cognu, et de fort bonne âme," etc.



such as no Frenchman had attempted before his time.<sup>7</sup> Into this disquisition on the Orders it is not necessary to follow him; but it is characteristic of the man that when dealing with the Ionic Order he says that he shall not draw on the antique or Vitruvius for its proportion, but shall follow "l'Ordre des proportions que j'ay trouvé en l'Ecriture Sainte, et les dimensions et mesures du corps humain." He has, he says, followed the proportion given in the Old Testament, as he will more fully declare in the second part of his architecture treating of Divine Proportion. The account is, in consequence, hopelessly obscure, and is not made clearer by some of the plates being upside down. The Orders are followed by a book on chimneys, describing various means of preventing smoky chimneys, with designs for chimneypieces much in the Fontainebleau manner. Then come the two books of "Nouvelles Inventions," winding up with the conclusion and the description of the good and the bad architect.

These allegories are a fit termination to this most curious work. That De l'Orme was thoroughly in earnest is evident in every page, but that he had uncommonly little sense of humour is also evident. That "meure délibération," to which he attached so much value, is also conspicuously absent, for the book is a vast farrago of genuine learning and enthusiasm for his art, of moral declamation, of personal complaint, and of something not far removed from personal advertisement. Then there are these glimpses into a half-mediæval outlook on nature and the supernatural: thus the stars must be in a certain conjunction when the first stone is laid; some stones suffer from the light of the moon, and there is that mysterious theory of divine proportion. Moreover, his style is extraordinarily prolix, and not redeemed by any happiness of phrase,<sup>8</sup> in spite of curious little marginal notes, such as "chose fort digne de noter"; "Beau discours sur les diversités des sables," and so on. Yet, in spite of all, De l'Orme's personality emerges as that of a man of strong if rather arrogant character, conscious of unusual abilities, conscious also that he had lost touch with his contemporaries, and that his devotion to his art must be its own reward. It is rather a melancholy picture, and one of the caprices of fortune, that, as in the case of Inigo Jones and Wren, the last days of

this distinguished architect should have been darkened by contumely and dishonour.

Of his actual position in the list of the great French architects it is possible to speak with some historical assurance. For a time he was undoubtedly the leading architect in France, but he was passed by Lescot; and, as I have suggested above, a critical study of the work of the three men leads to the conclusion that Jean Bullant was the greatest architect of the three. Bullant was a man of bold imagination and fine artistic sense. He had the faculty of playing with the big planes of building, which seems to have been denied to his colleagues. While De l'Orme was immersed in his details, and Lescot was content with dull repetition of the Orders, Bullant was making experiments in abstract form-composition which left a permanent influence on French architecture, and led up to the great French classical design of the seventeenth and eighteenth centuries. An entirely erroneous impression has been created by writers who treat De l'Orme's architecture as the last word of the French Renaissance, and what came after it as decadence. This is much as if one were to treat the Jacobean builders as the representatives of the Renaissance in England, and Inigo Jones and Wren as degenerates. As a matter of fact, there is some truth in Fréart's sneers at De l'Orme's "Gothic" instincts. The ultimate æsthetic possibilities of classical architecture were dimly seen by Bullant only, among his contemporaries, and were not fully realised in France till fifty years after De l'Orme was dead. It is possible to trace a continuous progress from the first half-childish efforts at Italianism in France at the end of the fifteenth century to the matured mastery of classical design which was reached by the French architects of Louis Quatorze. In this progression De l'Orme belongs to the earlier stages. He introduced a mechanism of detail far more complete and correct than any possessed by his predecessors. He effectually limited the master masons to the narrower province of building, and laid down the lines of a science of building as opposed to rule-of-thumb work. I think one may believe his own account that he did much to educate the workmen of his time; and there can be no doubt that he left the technical ability of the building trades at a much higher level than he found them. But an analysis of his own design suggests that though he had mastered the

<sup>7</sup> Fréart, the well-known author of the "Parallèles," is most contemptuous of De l'Orme. "The good man" (Evelyn's translation, p. 82), "though very studious, and a lover of the antique architecture, had yet a modern genius, which made him look upon these excellent things of Rome, as it were, with Gothic eyes"; and again: "This makes me judge that the good man was no great designer, which is a very ordinary defect among

those of his profession." This comes well from Fréart Sieur de Chambray, who was a virtuoso and not an architect at all.

<sup>8</sup> Menander is described as "Grand déchiffreur des superfluités," a bald translation of Pliny's "Diligentissimus Luxuriæ Interpres." Where De l'Orme's description of Pliny as "Secrétaire et greffier du conseil privé de dame nature" comes from I do not know, but I doubt if it is his own.

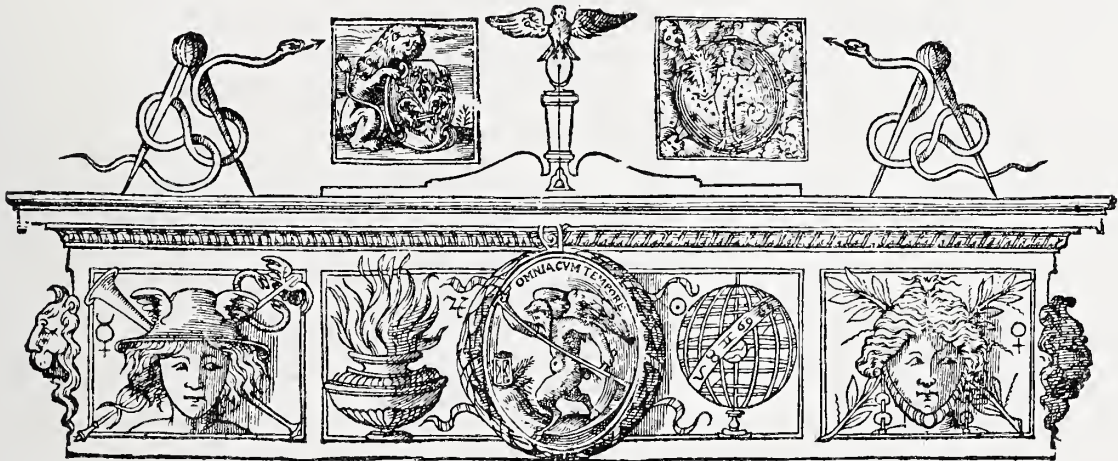


details of classical architecture, he had not entirely grasped its spirit. The multiplicity of his details, the intricacy of his design, the feeling for the picturesque rather than for mass and proportion, breadth of effect, and simplicity of treatment, show that he was still, perhaps unknown to himself, under the spell of late Gothic. The fine architectural instinct of the French was not to be deceived in the matter, and they followed the lead of Bullant in preference to that of De l'Orme.

The last word of the French Renaissance was not spoken in the sixteenth century, but in the seventeenth or eighteenth: possibly it has even yet to be heard.

De l'Orme can hardly be said to have been an architect of genius. He was a learned and very capable artist, but I think he holds his place in history less by his art than by his self-revelation as a turbulent and intensely human personality.

REGINALD BLOMFIELD.



FROM DE L'ORME.

## Architecture and Painting.

IV.—BY GEORGE CLAUSEN.

(To the Editorial Committee of THE ARCHITECTURAL REVIEW.)

LET me thank you for kindly sending me the REVIEW. I have read Mr. Bayes's paper, and those by Messrs. Blomfield and MacColl, with much interest, and am quite in agreement with them on the main points. I regret that I have not the time now to write a paper, but, briefly, it seems to me that painting, with the exception of portraiture, is under the disadvantage of having—or seeming to have—no relation to the ordinary needs of life. It has become a form of activity which has no definite use. Yet we have many painters who could, if the opportunity were given them, acquit themselves well in the decoration of buildings; though we should all have to learn a good deal. For the habit of thinking out a picture for its decorative value has been almost lost among us, and I feel sure that if more encouragement were given to really good painting as decorative work, it would have a good effect on painting as a whole—by leading us away from our littlenesses.

We might well take example in this from the French, who have always kept a place for painting in conjunction with their great architectural works.

V.—BY HALSEY RICARDO.

MR. BAYES makes a most able presentation of his case, so sound and so reasonable that there seems little left for the architect to do but to concur; and then to go on and plead lack of opportunity to fulfil. The main great trouble, which he points out, but not, I think, with sufficient emphasis, is the extreme self-consciousness of the present age, which infects not only the arts but the patrons and employers of the artists. The intelligent seriousness of the would-be foster-father defeats his inclinations. To have to run the gauntlet of all his friends in all their altitudes is anguish to his sensitiveness. Unless he is securely fenced round with a thrice-secured bulwark of logic, formula, and precedent, he cannot face the siege of the connoisseur, no personal harness of his is proof against the storied critic with the long memory: he submits to his own privation, anoints himself with the balm of his cultivated taste, and waits, with not much hope, to see the experiment carried out on some other "vile" body, not his. And this attitude, true of the individual, holds good, *a fortiori*, of the larger public body. A committee dare not take such a responsibility. Sometimes, on the assurance that his back may be found strong enough, a public body, having provided itself with a scape-



goat, may venture to act; but the case is shown by Mr. Bayes and Mr. MacColl to be infrequent.

This mortal caution dates back from long ago—from the Renaissance in fact, though its deadly action is not early apparent. The world, though ageing rapidly, had still some youth in it, even in Queen Anne's day; but soon after the cupboard doors were shut upon childish things, and man's place amongst his fellow men in the universe was the topic that pressed upon his consideration.

Thus the prodigal, negotiating for a return to the parental roof-tree, found the atmosphere within vastly changed from that which he left. The father, discussing this project of resumed cohabitation, whilst expressing undiminished parental affection, hummed and hawed—talked about his position in society, his duties and responsibilities: the brother, whom he left a mason, co-operating with the handy man his father, and who showed an imitative dexterity in the materials he was handling, now occupied a separate private room in the house, called himself a sculptor, with a vote, under the franchise, of his own, and was no longer a son, in the world's eyes, but a lodger. Instead of the early morning exodus to work, the backyard had been covered in—clay, canvas, and paper now taking the place of the actual materials—and a trolley at the side door was waiting to take the articles to the railway station. On inquiry he learnt that the substitutes (models they called them) arrived at their several destinations, were then translated into the required materials, and then again transported to their destined abiding place, or to the market. Art was now divorced from construction, due greatly to his and his brother's action—the early days of home life were gone. The neighbours well remembered the aims and ambitions, the winged words and fiery independence of the prodigal when he left; they learnt to estimate his ideals and, for the most part, to do without them. They were too exalted, too arduous, for daily wear; and, considering how costly they were to produce, they got discouraged when they saw how time and the elements treated them. Besides—this was a prevailing argument—they could not as individuals commission the artist to “splash as ne'er has splashed before” in their houses, because they did not build houses to live in any more; merely tenements that harboured them during a section of their lives, and anything individual that they did or got done prejudiced the letting of it at their vacation. So, in consequence, the practice of decorative painting was dead from atrophy, and no revivalist could dare to pretend to any confidence as to his methods or their durability. Due to this depression, the amateur—as Mr. Blomfield points out—was able to cow and hypnotise

the painter as well as the public. What then is the prodigal to do? Mr. Bayes seems to me to give the right answers, except where perhaps in a moment of pardonable (painter's) enthusiasm he attributes too much (for the spectator) to the joy of painting *quâ* painting—the emergence of the rock of dexterity above the flood race of art makes one fear lest it also indicates the shallows. As to the dogmata of treatment and so forth, “non ragionam' di lor, ma guarda o passa.” Both the “painted chamber” and the “hole in the wall” principles are logical and valid; and the history of fresco-painting shows how the latter was the aim and development of the former. What the architect asks of the painter is that he should accept the spaces allotted to him, and paint the decoration of them *in situ*. If the spaces to be coloured are—from the painter's point of handling—inaccessible, so that he cannot judge of his effect whilst at work, then he should restrict himself to such a form of decoration—plain colour powdered or diapered, or the like—as he can execute on the scaffold and can assure himself will look pleasant from the usual spectator's standpoint. What the painter asks of the architect is that the spaces to be coloured should be—in reason—suitable, and handed over to him in such a condition that his work shall not suffer from causes beyond control. Neither of them should be afraid of failure—by that route only comes success. But, as Mr. Bayes recognises, such wisdom-teeth cannot be cut on serious walls, because of the aforesaid sense of responsibility, the dignity of the building, and the “waste” (so called) of money. Moreover, owing to this long interregnum, decorative painting on a large scale may be called a lost art, and it is a prime mistake to pick up an art with a view to protracting its existence and carrying it forward at the point where it expired exhausted. You must take it up at an earlier and probably simpler stage, when the canons of the art were fewer, the conventions less disguised and overlaid, and when the apparatus of storytelling was frankly apparent and frankly limited. Failure on such a programme is less courted and less likely to attend the painter, who would do well besides to go through a course of quasi-heraldic decoration of large spaces so as to get a sense of scale and the value of colour, etc., under conditions of distance and light. There are many blank walls aching to be clothed with something a little more animated than wall-paper; there are yards and yards of dead mechanically correct panelling damned for want of the saving grace of some simple decoration in paint, some touch of the human hand. No one is going to suffer these spaces to incur the chance of displaying ambitious failure—no one quite believes in the existence of



contemporary Raphaels, Pieros della Francesca e dell' altre donne; and, moreover, we are not accustomed to save our walls from the chill mortification of stark nudity or machine-made clothing. It was easier in the days when all the public buildings were frescoed inside and many outside, when the walls of private houses as well as palaces were hung with arras and painted cloths, to commission a young painter to go and do what most other painters, young and old, were doing—when the traditions of practice were current and apprenticeship to a popular master the usual thing—it was easier, and the risk of failure both slighter and of less moment. That the work should be done *in situ* and under the conditions on which it will be usually seen, is a postulate of first importance; it is of the essence of the training of a decorative artist, and to insist on this will mean, in most instances, that the painter must be taken young—before he has done more than show promise, before he has begun to exchange the passionate outburst of hope for the sober seriousness of experience, before he has encumbered himself with the vanity of a studio and the other preposterous appurtenances of an artist's outward equipment. This will give us the gaiety that Mr. Bayes pleads for, and which we all of us, unconsciously, so much want—the gaiety of youth, high spirits, and large possi-

bilities. The serene gaiety of a later age is also a precious quality, but naturally we are reluctant to spend it on ephemeral work in the same liberal and improving way that we would use the young man's. We want the flexibility of mind and the locomotive powers of youth, to be ready to climb up into and descend the cupola many times in the day, questioning the exact success of his dispositions of line and colour; to look upon the preliminary sketches as mere starting points—not so much solemn contract to be executed—and all this, he will object, for mere journeyman's pay. Well, that is a living wage, and the work seen of many gives delight to many; whereas the painter of easel pictures appeals to a small secluded audience with only the remote possibility of some day getting hung on the walls of a public gallery. Even when the decorative painter has penetrated into the private house, his panel should be more effective than the picture by virtue of its suitability to its position, for the picture has been painted under conditions of lighting that are not to be reproduced in the private house: and whilst the picture is but a spot in the room, his panels are a contributory enrichment of its entirety, conferring a distinction and individuality on the room itself, and diffusing a content by putting us into the company of pleasant beings as much our companions as those that live between the covers of our books.

CORRECTION.—On p. 255 of the December number "Mr. Charles Butler" should have been "Mr. Cyril Butler," and "Mr. Marshall" "Mr. E. W. Marshall."

## Current Architecture.

"WOODGARTH," KNUTSFORD, CHESHIRE.  
—This house has been built for Mr. George Wragge on the outskirts of Knutsford, a small Cheshire town to which Cranford has assigned a niche in literature. A wood of firs and beeches, oaks and birches, has been sufficiently cleared to receive the house and forecourt, and the plan shows how the south front overlooks a sunk garden that was originally a large sand-pit, from which steps lead up to the terrace and down to a grass path along a wooded ravine. Two of the views are taken from this lower level. A pergola follows the curved line of the sand-pit, with a thatched garden-house in the centre. This arrangement allows the blooms of roses and climbers, so often visible on a pergola, to be seen from the windows of the house, and they will appear almost like a bed upon the surface of the surrounding ground. The house is in the shape of the letter L, as shown by the view taken from the wood outside the forecourt wall. Externally the walls are rough-cast, with base and dressings of Alderley stone, and the roof is of stone tiles. The gutters and down-spouts are of English oak,

and the heads have each a carved panel and angles decorated with diaper patterns. Internally, the wood-work on the ground floor and staircase is of oak in panelling; floors and doors, etc., and plaster decorations have been modelled from the architect's designs by Mr. Miller, of Messrs. Earp, Hobbs, & Miller. The general contractors were Messrs. Isaac Massey & Sons, of Alderley Edge, and the metal-work in iron, copper, brass, and lead, and the casements, glazing, and decorative colouring, have been done by Mr. Wragge himself. The house has been built from the designs and under the superintendence of Mr. Thomas Worthington and Mr. Percy Scott Worthington, of Manchester.

KINGSTON-ON-THAMES MUSEUM AND ART GALLERY (for plan, see p. 35).—The new building (walls blacked in) is an addition to the Library (walls hatched) which was completed from the same architect's designs about eighteen months ago, and illustrated in the REVIEW for February 1904. The ground floor consists of a museum and a lecture-



room, with the usual odd rooms in connection with it. The first floor is occupied entirely by the art gallery, which is over the museum and is top-lighted. The elevations are carried out in red bricks with stone base and tile roofs with wooden eaves. The contractors for the various works were:—General contractor, Mr. Chamberlain, Addlestone; bricks and tiles, Messrs. Thos. Lawrence & Sons, Bracknell; iron gates, etc., Mr. Albrow, Earlsfield; carving, Mr. Gilbert Seale, Camberwell; heating and ventilating, Messrs. Price, Lea, & Co., Adam Street, Strand. The architect was Mr. Alfred Cox.

enlarge the original house; eventually, however, it was found necessary entirely to rebuild. The ground floor contains a large hall, dining-room, drawing-room, and library, in addition to a kitchen and offices. The first floor has eight bedrooms and a large billiard-room with an oriel window, and there are seven bedrooms on the second floor. The house is built of Winsley stone quarried close by, and has a stone-tiled roof, being that common to the district. The contractors were Messrs. J. Long & Sons, the clerk of the works Mr. E. J. Trotman, and the architects Messrs. T. B. Silcock and S. S. Reay, of Bath and London.

**WINSLEY HOUSE, WILTS.**—This house has been erected upon the site of an old house, and the unusual shape of the plan is accounted for by the endeavour in the first instance to alter and

**“STEEP HILL,” JERSEY.**—This house is built on high ground looking down on St. Heliers. It occupies the site of an old house, and so enjoys







"WOODGARTH," KNUTSFORD, CHESHIRE.  
SOUTH FRONT AND TERRACE STEPS FROM PERGOLA.  
THOMAS AND PERCY S. WORTHINGTON, ARCHITECTS.





"WOODGARTH," KNUTSFORD, CHESHIRE. ENTRANCE COURT, FROM THE WOOD  
THOMAS AND PERCY S. WORTHINGTON, ARCHITECTS.





"WOODGARTH," KNUTSFORD, CHESHIRE. VIEW FROM PERGOLA IN SMALL GARDEN. SOUTH FRONT, THOMAS AND PERCY WORTHINGTON, ARCHITECTS.

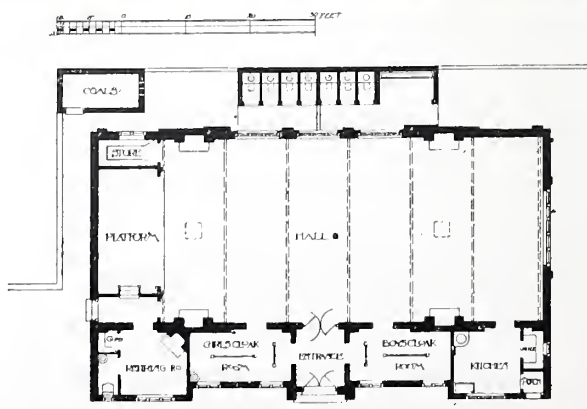




Photo: E. Dockree.

MUSEUM AND ART GALLERY, KINGSTON-ON-THAMES.  
ALFRED COX, ARCHITECT.

the advantage of an old garden. The whole house is rough-cast, with hand-made red tiles for the roof. Internally there is a good deal of oak panelling, all made in Jersey. The ceilings of the hall, library, and drawing-room were modelled by Mr. G. P. Bankart. The plan was illustrated in the *REVIEW* for June 1902. The general builder for the whole work was Mr. Crill, of Jersey. Mr. R. Lloyd, architect, of Jersey, superintended the work throughout. The architect was Mr. Ernest Newton.



ALL SAINTS' SCHOOLS, BEDFORD. PLAN. See p. 40.  
C. E. MALLOWS AND GROCOCK, ARCHITECTS.





*Photo: E. Dockree.*

MUSEUM AND ART GALLERY, KINGSTON-ON-THAMES. ENTRANCE.  
ALFRED COX, ARCHITECT.



*Photo: E. Duckree.*

MUSEUM AND ART GALLERY, KINGSTON-ON-THAMES. SIDE ELEVATION. ALFRED COX, ARCHITECT.





Photo: E. Dockree.

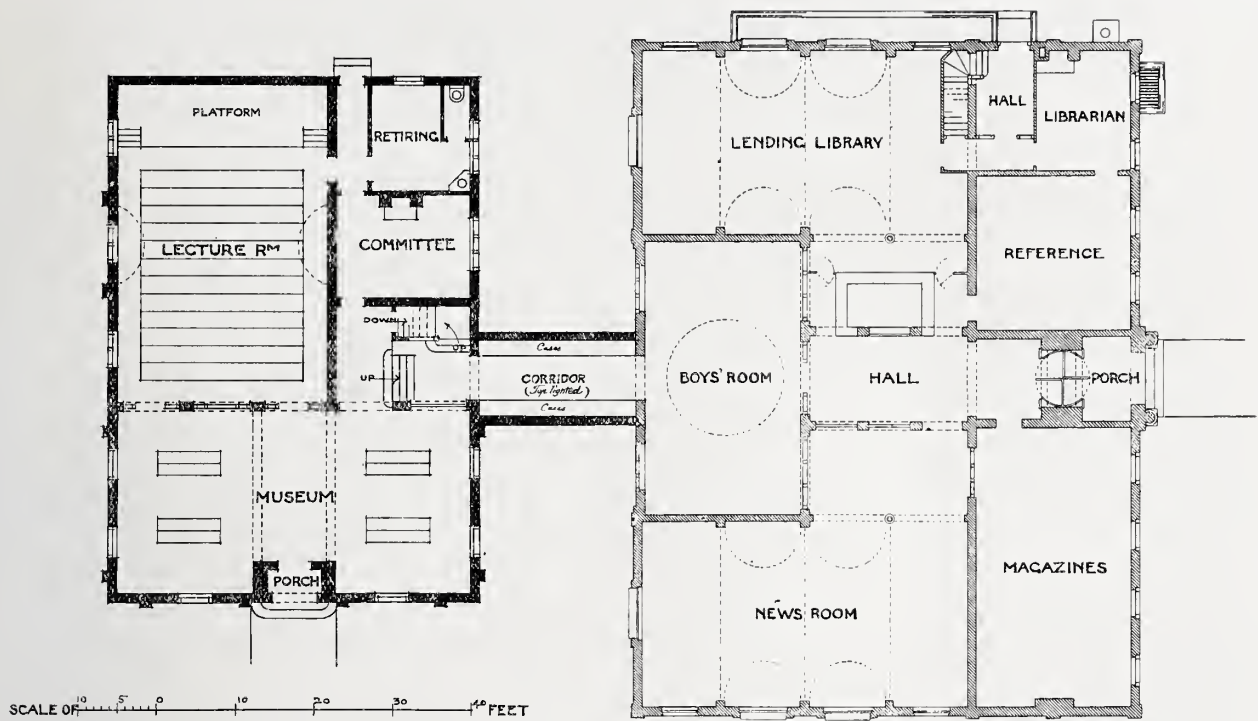
MUSEUM AND ART GALLERY, KINGSTON-ON-THAMES. INTERIOR OF THE ART GALLERY.  
ALFRED COX, ARCHITECT.



*Photo : E. Doelcke*

MUSEUM AND ART GALLERY, KINGSTON-ON-THAMES. THE HALL.  
ALFRED COX, ARCHITECT.





MUSEUM AND ART GALLERY, KINGSTON-ON-THAMES.  
GROUND PLAN. ALFRED COX, ARCHITECT.



WINSLEY HOUSE, WILTS.  
GROUND AND FIRST-  
FLOOR PLANS.  
T. B. SILCOCK AND  
S. S. REAY, ARCHITECTS.





WINSLEY HOUSE, WILTS. ENTRANCE COURT. T. B. SILCOCK AND S. S. REAY, ARCHITECTS.

Photo: E. Dockree.

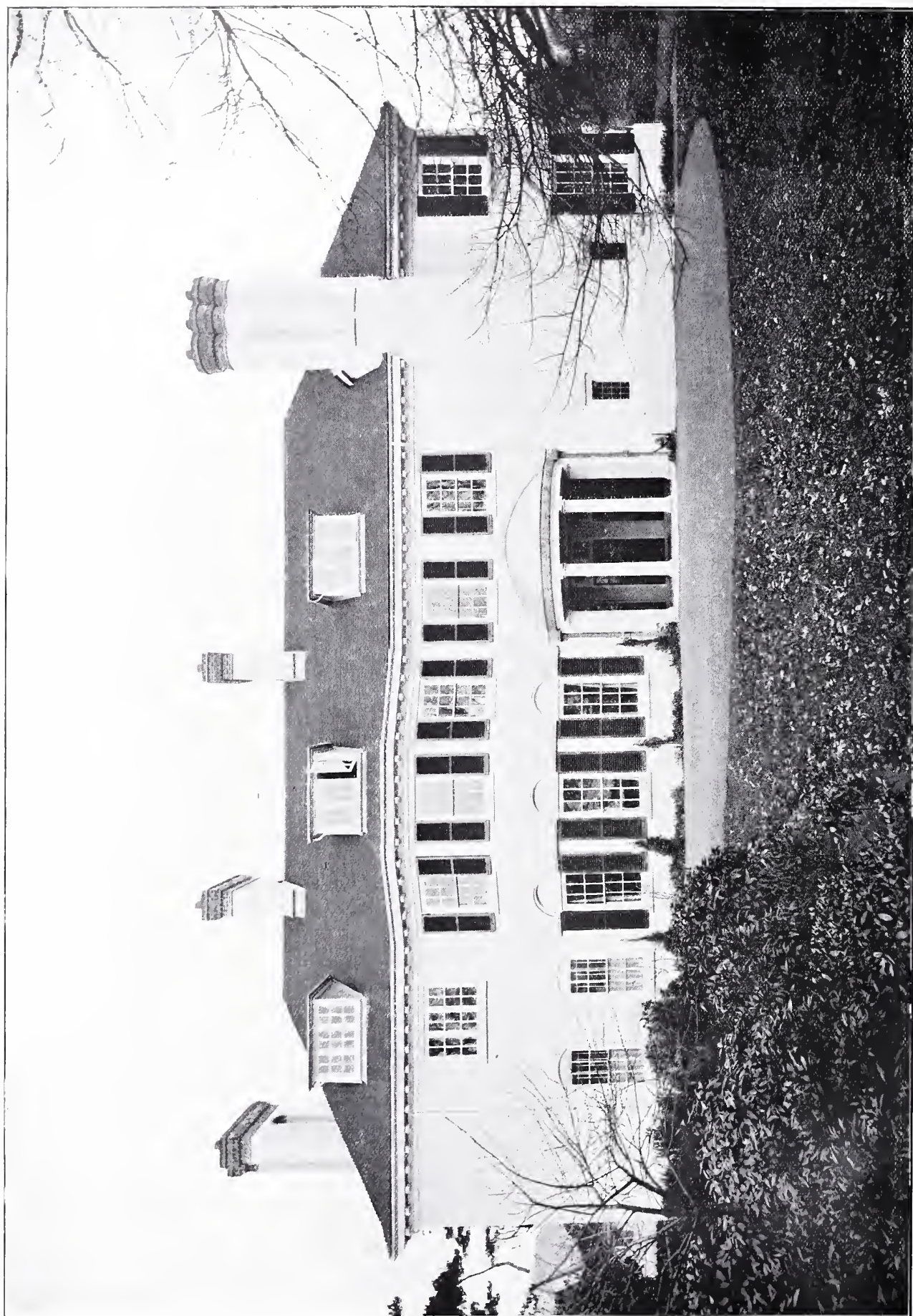




*Photo: E. Dockree.*

WINSLEY HOUSE, WILTS. THE HALL. T. B. SILCOCK AND S. S. REAY, ARCHITECTS.





“STEEP HILL,” JERSEY. ENTRANCE FRONT. ERNEST NEWTON, ARCHITECT.

*Photo · A. Smith.*

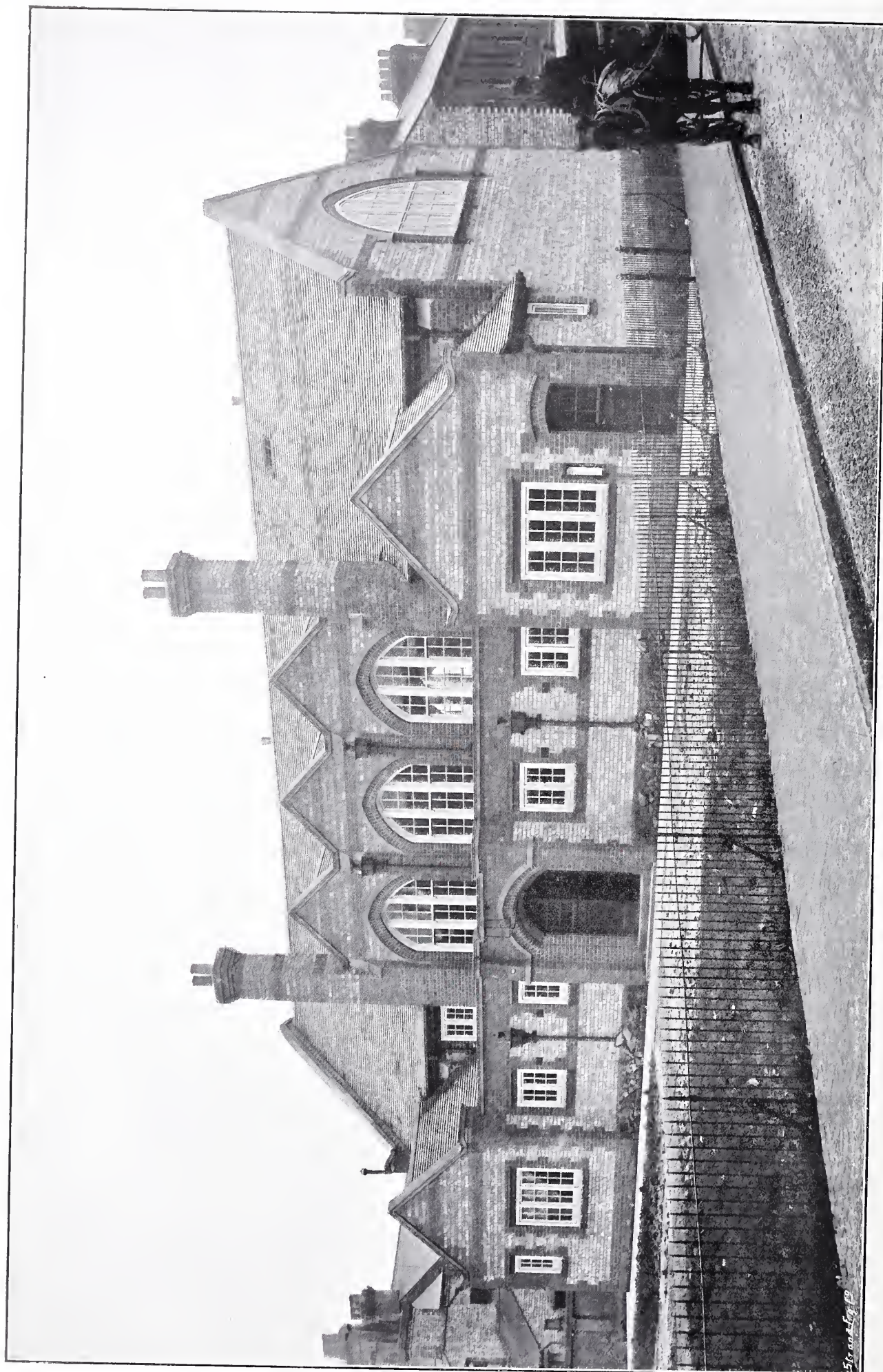




"STEEP HILL," JERSEY. GARDEN FRONT. ERNEST NEWTON, ARCHITECT.

Photo: A. Smith.

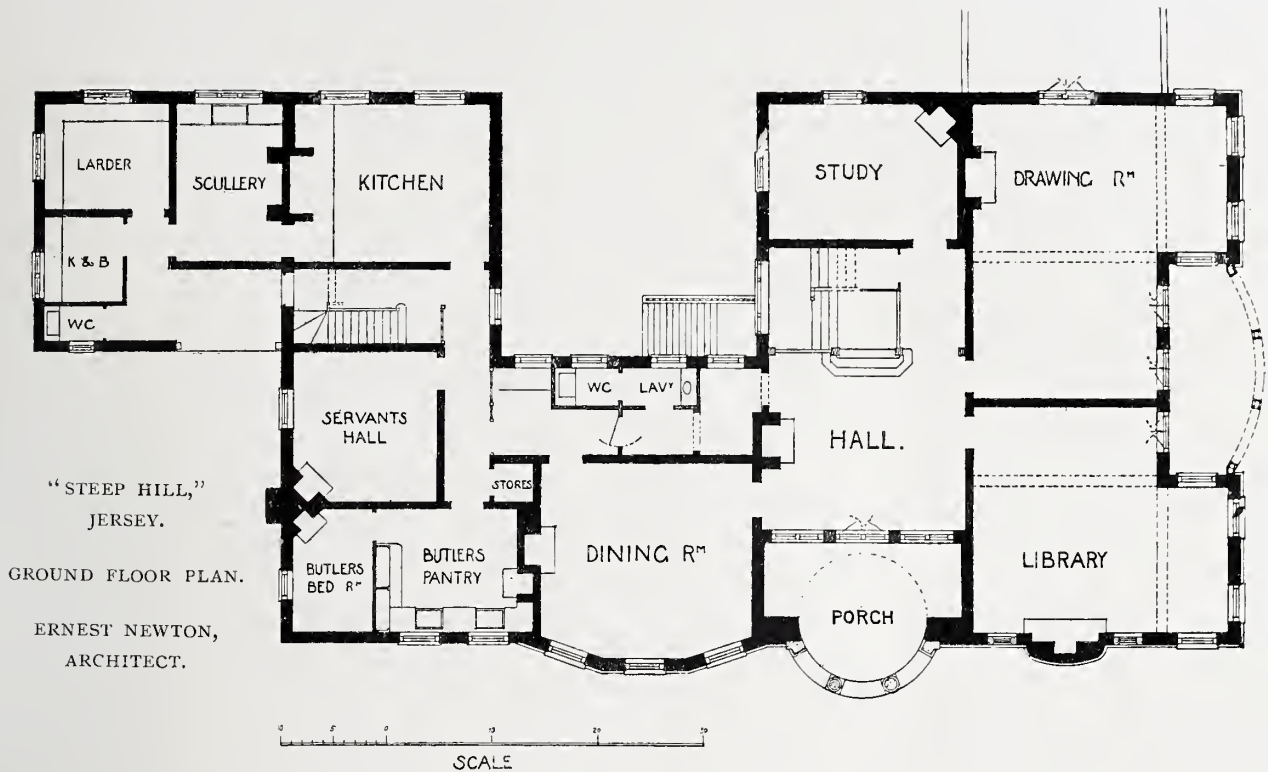




ALL SAINTS' SCHOOLS, BEDFORD. C. E. MALLOWS AND GROCOCK, ARCHITECTS.

Photo : T. Lewis.





ALL SAINTS' SCHOOLS, BEDFORD.—These schools have recently been completed in Queen's Park, Bedford, in connection with the church of All Saints. The materials are local hand-made gault bricks with red brick dressings, and red local hand-made tiles for the roofs. The local gault

bricks being of varying colour give a pleasant texture to the exterior. The contractors were Messrs. Wharton and Dunstall, of Bedford. The contract was £1,500. Mr. George Wragge, of Manchester, supplied the fittings. The architects were Messrs. C. E. Mallows and Grocock.

## Architectural Education.

### *A Discussion.*

IV.—BY F. M. SIMPSON.

THE question as to whether architectural education in England should follow on the old pupilage lines pure and simple, or should start from a sound basis, and proceed systematically, has for many years evoked keen discussion. I do not propose to argue it. At last, there seems to be a strong probability that the question will be settled, and settled satisfactorily; and that before long a complete and thorough course for students to pass through before they enter an office, as well as during their term of pupilage, will become universal.

As regards what the details of such a course should be, I need not write at length. They will be outlined in the report of the newly-constituted Board of Architectural Education, now sitting at the Institute. I shall therefore confine my remarks in this article entirely to two main aspects of the question:—I. To the need for the student having a sound general education before he is

allowed to commence his technical training; 2. To the necessity of that training being on broad and liberal lines.

To take these in order. In America, where education is a permeating force, understood of the people, education, in nearly all the States, is graded from the primary schools to the university. There are: (1) the Elementary or Grammar School; (2) the High School; (3) the College, Technical Institute, and University. Boys are passed on from one to another. At the end of the high school course of four years, a school-leaving certificate admits the student to one of the institutions of the third class. The result is that there are no gaps. A student takes his three courses in one stride. His four years in the high school ensure him a good general education; his term in the university, college, or technical institute supplies him with a sound preparatory training in his special subject, which commences at the point where the other leaves off.



Other countries, besides America, recognise the advantages of such a system. I was much interested in a remark made, a few years back, by Sir John Gorst in an after-dinner speech. He said: "When I was in Denmark, I said to one of the leading men there, 'The excellence of your butter is doubtless due to the excellence of your technical schools.' His reply was, 'Not at all; the excellence of our butter is due to the excellence of our secondary schools.'" The deduction is obvious. In Denmark they have also learnt that for a student to attempt a technical course before his mind is prepared to reap the full benefit from it, is a mistake.

I do not know whose fault it is; I do not know whether it is the fault of the method of teaching in our schools, or the result of a curious twist in an average English boy's mind, that allows him to absorb facts, but prevents his making deductions; I only know that amongst the students I have had in London and Liverpool, very few had learnt that elementary but most important lesson—how to learn. Of those few, most had had a university training before they commenced their architectural course. These proved the best students; not because they were older, but because they had learnt to think.

That my experience has not been very different from that of others who come intimately in touch with boys straight from school, is shown by the following extract from an article in the November number of A. A. Notes. Mr. Maule says: "The student's technical education is terribly hampered because his school training has never included any instruction in the proper use of his own language, nor taught him to cultivate or develop any natural capacity for accurate observation, which is really the most vital element in any training worthy the name."

How can this state of things be remedied? How can students be led not only to observe accurately but also to think intelligently? The remedy, it seems to me, is to insist that a student's general knowledge shall be up to a certain standard before he is allowed to commence his architectural course. It must be remembered that the majority of architectural students do not reach the upper forms in our big public schools; many do not go to public schools at all. For these some further training is necessary. It may be urged that this is no business of ours; that it is an affair for the schoolmasters. I venture to think that this is not so. The success of any scheme of technical training must depend, to a certain extent, on what precedes it. Existing conditions cannot be ignored. If a wide gap exists between school attainments and the knowledge necessary for a technical course, the whole fabric of that course

may be said to rest on a very rotten foundation. No architect would dream of starting a building without making sure that it had something sound to stand on; and what is true of building is also true of education.

I have already indicated that I believe in a university training for a man who intends to be an architect. But only a small percentage can afford this. The majority have not the money, nor can they spare the time for it. The same objection, however, does not apply to a student pursuing his general studies concurrently with his technical. It may mean a little longer preparatory course, as a certain number of hours each day would have to be devoted to outside subjects, but the extra time would be well spent. The student would reap the benefit from it immediately in the increased power of assimilation, of analysis, of independent thought, which a study of the liberal arts and sciences gives. Architecture is such a complex subject, that a man's general education cannot be too wide and varied. Students who could pass a University Matriculation examination might be exempted from these classes, but for others I should like to see a list compiled, including pure arts subjects, such as English, French, German, together with Mathematics, Mechanics, Physics, Chemistry, Geology, etc. From this list each student should be allowed to choose three or more, no line being drawn between arts and science. To make certain subjects compulsory would, I think, be a mistake. Men are not all constituted alike. To attempt to cram mathematics into some boys' brains is to court failure; on the other hand, the very boy to whom mathematics are anathema is just the one to take kindly to a language, to history, or to chemistry, and *vice versa*.

Coming to the second question, the main lines on which architectural education should proceed, one is confronted with a difference of opinion. Is such education to be purely technical, or is it to be broad and liberal?

The two most important aims, it seems to me, in any scheme of education, whether for architects or anyone else, are (1) to interest students; (2) to lead them to think for themselves. A training in technicalities of workmanship is of value as regards detail, but it does not touch the big problems of design—the planning, massing, proportions, of buildings as a whole. It may satisfy a student who is a mechanic at heart, but it will not content one with imagination. For this reason, sending a boy who is going to be an architect through a builder's shop has been found to be, on the whole, unsatisfactory. It does some good, but it also does some harm, inasmuch as it narrows the outlook and cramps the mind. I



confess that I do not believe in a student spending much time in workshops. There is no harm in a few hours spent at a "banker" to learn what "undercutting" entails, or in a plumber's shop trying to wipe a joint, or with a plasterer, floating a wall or running a moulding. I do believe, however, and always have believed, in the value of practical demonstrations, at which men, each skilled in his own craft, can explain and illustrate the different processes any bit of work has to go through. Some of these demonstrations might take place in builders' workshops where work for actual buildings is in progress. For instance, in a mason's yard it is no uncommon thing to see one moulding, in different stages, being worked by a number of men. If the student's attention were drawn to these stages, I feel certain that he would learn as much in an hour as he would in many days spent trying to carve the moulding for himself.

Everybody agrees that a knowledge of practical details is necessary for anyone who practises a practical art. But an architect requires something more. He has to deal with buildings as a whole, not merely with individual parts. It is this which differentiates him from the workman. The artistic side of his training must be considered at the same time as the technical. Herein lies the value of a careful study of the world's masterpieces; not for their detail, but for the grand principles which underlie them, and which have made their reputation. I know of no finer incentive to grand planning and bold construction than Trajan's Forum and Caracalla's Baths. Their whole conception is so powerful, so stimulating, that a study of them must be beneficial. A student should not confine his attention to one particular country or to one particular period. The more catholic his studies are the less likely he is to become a slave to and copier of any one style. If he wishes to learn grace, refinement, and beauty of line, let him turn to the work of the Greeks; if strength and scale, to the buildings of ancient Rome. If he wants to see what architecture, in its highest form, means, let him study Byzantine art, with its fine proportions and its glorious domes; and for intricacies of vaulting and restless vigour, he can pick and choose for himself from hundreds of examples of the middle ages.

I said just now in dealing with a boy's general education that one cannot afford to ignore existing conditions. In considering his course of architectural training one has also to remember the conditions under which he will work after his preliminary course is over and he goes into an office. What will he be required to do there? Draw. If he is unable to put pen and pencil to

paper, farewell to any support to a scheme of architectural training from architects as a body. And to do architectural drawing properly a student's hand must be trained by other drawing. Personally, I believe in charcoal as the medium, and the figure, either antique or life, as the model. Charcoal gives a man a freedom of handling that nothing else can impart; and the figure means a training in form and in bold line, and an education for the eye. A man who has fingered charcoal and drawn from the shoulder turns out better full-size details than one who has been accustomed to grip a pencil between his fingers and work from his knuckles.

To finish: a man must know his materials, their limitations and possibilities, or else he cannot build; he must have a knowledge of construction and statical laws, so that he can build strongly—the London Building Act does not provide for all contingencies; he must be trained in plan, form, proportion, refinements, and colour, to help him to build beautifully; he must understand the principles of sanitation—a client wants a house to live in more than one to die in, and, to use an Irishism, he won't live to thank you if you kill him; and he must be able to draw, so that if he has any ideas he can give full expression to them.

#### CORRESPONDENCE.

##### *To the Editorial Committee of THE ARCHITECTURAL REVIEW.*

READING Mr. Champneys' article on this subject for the first time one might suppose that the differences between his opinion and Mr. Lethaby's are merely superficial, and that there is an essential agreement between them. But I think it will be found on examination that the differences are in reality vital. It is one thing to say that architecture is an art which must be based on construction; quite another to say that it is a constructional art. The two modes of expression represent two entirely distinct things.

Building is a necessity of human existence, and the business of the architect is to build. A constructional art! Structure must be to him, not a medium of expression, but the absolutely satisfying expression itself; not a means to an end, but the actual end proposed. He is not to think of construction as merely a necessary basis upon which to exhibit something else—something presumably finer—such as art, style, decoration, and so forth. Construction itself, in a most comprehensive sense, is to be his art. It is structure alone, the beauty or nobility of structure, that gives building its peculiar place among human arts, reflecting, as it does, or suggesting, the creative force of nature. Painting, sculpture, decoration, may be applied to building, but they are not building, and have nothing in common with it. The purpose of



those arts is different; when applied to building they may fairly be described as based on construction, but architecture is construction. Architectural history is, in fact, the history of structural idea; in the more splendid periods infinitely varied and repeated, in decadence misused.

This then, it seems to me, is Mr. Lethaby's ideal—architecture as a constructional art; an ideal not quickly or easily to be attained, if ever attainable; yet in this, and perhaps in no other, is there inspiration and hope. But it by no means follows that it is necessary or expedient to cut adrift instantly from all conventions, all accepted architectural models. This is a question to be determined as best one may. No rule can be formulated upon it, and perhaps, too, in the general ignorance, it is a question in which the public voice will be heard. Yet, even so, it is by making structure and not style the evident and proposed object as far as possible that progress will begin. For the problems of building are eternal, like the problems of life itself—no final solution of them can be reached—they are presented afresh to every age. The great historical forms of structure—lintel, arch, roof—are surely not exhausted of interest; rather it seems to me that they hold out a perpetual challenge. New materials and new forms of old materials make little difference to the essential principles of construction. They are only intensitives—extensions of mechanical force; they do not enable us to do different things, but the same things more easily or on a greater scale. Steel, for example, structurally considered, is but wood raised to a higher power.

If, then, the student will keep steadily before him the principle of architecture as a constructional art, I believe he will find his course of study considerably simplified; and while there will be indeed much to learn, there will also be much that he may very well be content not to learn. Out of the confusion of subjects he will select for mastery all those which have to do with structure in a wide sense, and will omit those which are not really connected with structure at all, but with mere adjuncts. That architects should be assumed to know such a strange medley of

things is one of the anomalies of our position, and the sooner this encyclopædic knowledge is disclaimed the better. Our business is to build: we are concerned with structure: beyond that our supervision is only a general direction or a financial control. Electrical engineers and such people must be made more and more responsible for their own work. Indeed, may we not hope for a time when many other details of building may be properly left to the crafts concerned in them?

Again, it will not be necessary for the student to spend so much time in the study of ancient styles of architecture as he commonly does now, for he will no longer expect to copy them in his work, and will therefore study them in a more general and structural way. Time spent in "calculation of stresses" and "formulae" for estimating weights and strengths is for the most part wasted. All such information can be found when needed, or obtained by experiment. And perhaps so much importance will not always be attached to skill of drawing as at present.

On the other hand, I think that a scheme of architectural education ought to include the method of measuring building-work and of estimating the cost of it. I know, of course, that this is very generally entrusted to surveyors, but an architect is surely better for some knowledge of it. Nor is the subject to be considered as difficult or uninteresting: while it is a valuable discipline for a student by training him to exactness of thought, and compelling the habit of structural analysis.

Thus, when all deductions are made, I agree with Mr. Champneys, that there is enough left for much hard and systematic work if the young architect is to be made fit to build. What then? How many years does it require, and what severe and concentrated application, to make a really competent surgeon or lawyer! Why should we expect building, an inherently difficult and bewildering subject, to be learnt in less time, or with less effort, than law or medicine?

J. L. BALL.

Birmingham.

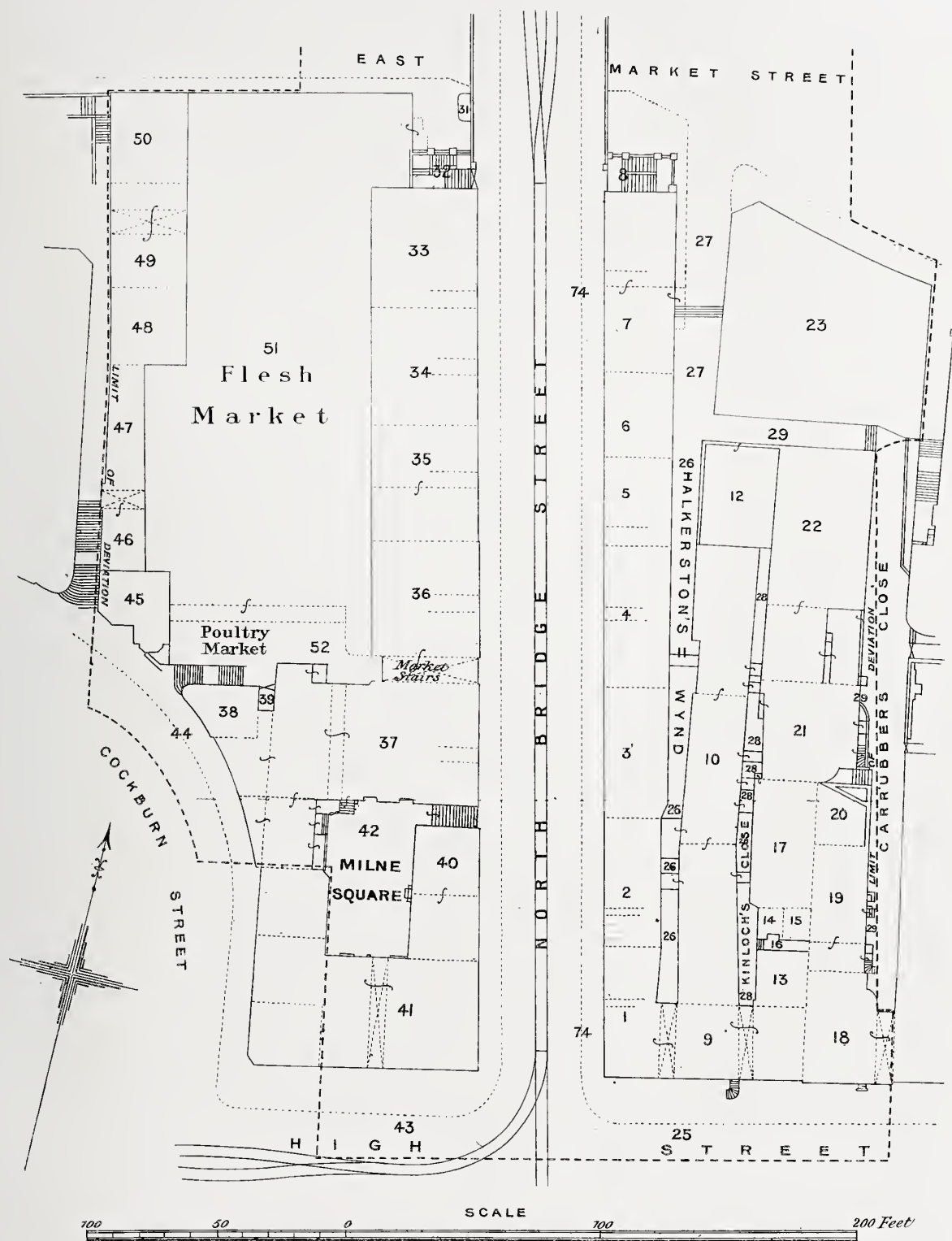
## Old Edinburgh and New.—II.

COMING to the particular piece of land upon which the new *Scotsman* buildings, North Bridge Street, the Commercial Bank, and Carlton Hotel are built, it may be explained that in former times the old Town Guard House stood on the street about ninety feet to the west of the Tron Church, and nearly opposite to it was Fleshmarket Close. From the Fleshmarket Close to Carrubber's Close—both closes are still in existence—and northwards to Market Street, there has been a complete clearance, and the ground is now covered with new buildings likely to occupy the site for several centuries to come. The hill-

side has been torn, and thousands of tons of its rocky entrails blasted out, until now there is a railway siding away down at the level of the bottom of the Nor' Loch, and large workshops constructed where a great industry is to find its permanent home.

Previous to the formation of Milne Square the closes between Fleshmarket Close and Carrubber's Close came in the following order:—(1) Middle Fleshmarket Close; (2) Bull's Close; (3) Conn's Close; (4) Slater's Close; (5) Lee's Close; (6) Hart's Close; (7) Cap and Feather Close; (8) Halkerston's Wynd; and (9) Kinloch's Wynd.





PARLIAMENTARY PLAN, SHOWING PROPERTY IN NORTH BRIDGE STREET, MILNE SQUARE, COCKBURN STREET, ETC., PREVIOUS TO DEMOLITION.

Conn is said to have been a wealthy flesher (*i.e.*, butcher) about the year 1508. He may have christened Bull's Close adjoining. The Flesh-market was immediately to the north, and the "Shambles" close by on the edge of the Loch. Access to these was obtained by Conn's, Bull's, and the two Fleshmarket Closes.

Towards the end of the seventeenth century the wealthier dwellers in these closes began to desire

more breathing space, and as the original structures fell into disrepair the opportunity was taken to form open squares, or quadrangles, surrounded by buildings. Milne Square was one of these. Robert Mylne was the King's Master Mason. He built Holyrood Palace in 1672, and Mylne's, or Milne Square, as it came to be written, between 1687 and 1689. An ornamental door pediment with the date "1689" on it has been preserved





MILNE SQUARE, LOOKING NORTHWARDS. NOW DEMOLISHED.

and rebuilt in the back wall of the new building of the National Bank at the corner of High Street and Cockburn Street, and may be seen by the curious. The pavement of the square was formed at about the same level as the street, and was supported on one tier of vaults at the south end and two at the north end, to suit the rapid slope of the ground. The square absorbed the southern end of Conn's, Slater's, and Lee's Closes with the

intervening buildings, while the difference in level at the north end was got over by constructing a stair in the centre, and by prolonging the steep gradient of Lee's Close into the square, in the same manner as at Milne's Court, Lawnmarket, which was constructed in 1690. Of other courts it may be noted that James' Court was formed between 1725 and 1727, and became a very fashionable quarter in which lived Lord Fountainhall,

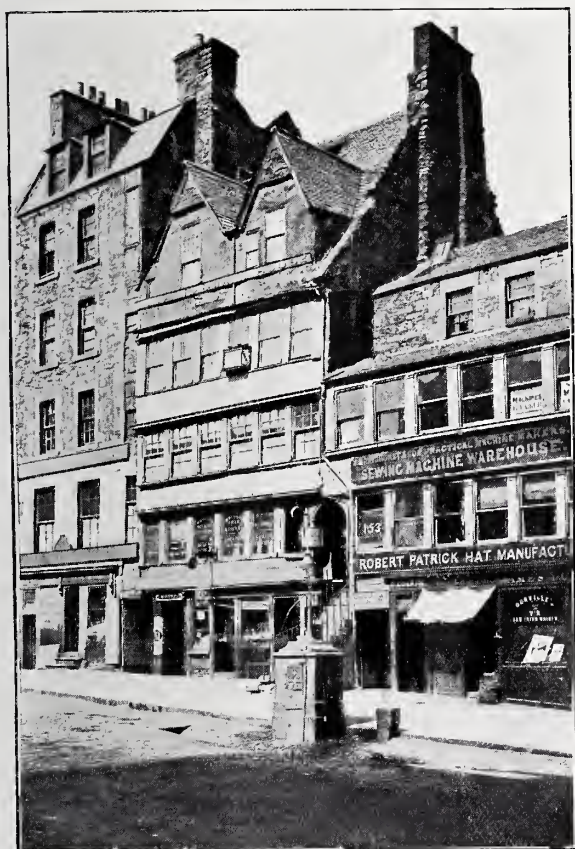


the Lord President, David Hume, and Boswell and Dr. Johnson in 1733. The court behind Gladstone's Land, Lawnmarket, was formed in 1753.

The first stone of the North Bridge was laid in 1763. The contract was signed on 1st August 1765. On 3rd August 1769 a portion of the bridge fell, but it was restored and first made passable in 1772. On 20th December 1786 the then Lord Provost moved that an application be made in the ensuing session of Parliament for power to widen the approach to the North Bridge, and this improvement was subsequently carried



VIEW OF THE OLD NORTH BRIDGE  
FROM THE EAST.



ALLAN RAMSAY'S HOUSE, HIGH STREET.  
RECENTLY REMOVED IN THE NORTH  
BRIDGE STREET IMPROVEMENTS.

out. North Bridge Street was then only 36 ft. in width, and embraced the area formerly occupied by Hart's Close, Cap and Feather Close, and the range of buildings between. It was widened at this time by 14 ft. This was obtained by cutting a slice off Milne Square and removing the inclined access from Lee's Close. The street remained at this width of 50 ft. until recently. It has now been widened to 75 ft. In 1860 Cockburn Street was formed, and at the High Street end it cut transversely through Bull's Close and Fleshmarket Close. The lower portion of the

street naturally cut through a series of other closes, leaving a few disjointed fragments like Anchor Close and Craig's Close, portions of which still lie on each side of this thoroughfare.

Space does not permit me to dwell on all the particulars of the old buildings which have from first to last occupied the cleared area, nor on the many interesting people who lived in them. One must mention, however, the house of Allan Ramsay the poet, the apartment in which the Treaty of Union is said to have been signed in 1603, the Bourgeois Hotel where the Marrowbone



VIEW LOOKING DOWN THE HIGH STREET,  
FROM THE WEST, 1825.





VIEW OF NORTH BRIDGE STREET, FROM THE NORTH. AS REBUILT.

and other clubs held their drinking bouts and the Senators of the College of Justice came and partook of the Frenchman's celebrated steaks and porter. There were also other taverns of interest, in one of which the Hell Fire Club met, while a survival called "The Presbytery" was there to the end. In one of the houses was born Robert Fergusson the poet. Daniel Defoe and Erasmus Darwin have resided here, and many other distinguished men. The Green Market was removed when the first bridge was built, and lately the Flesh Market, the Poultry Market, the publishing house of Adam and Charles Black, and other buildings of interest past and present. Nearly all the houses in Milne Square were formerly occupied by the aristocracy, or by prominent public men, and evidence of this was visible in the wainscoted walls and other architectural features of interest. Alas, the change! They had descended in most cases to be the homes of the poorest, and even of the murderer—were encrusted all round by public-houses, while the emblem of St. Nicholas, the three golden pills, was conspicuous in announcing its mission to the needy.

To the east of the cleared area was another entrance through the old fortified city wall, designated the New Port, and this, with the path going northwards from it past the Physic Gardens and the Orphan Hospital, formed the eastern boundary of the Loch and led to Multer's Hill and the Long Gate, the ground just in front of

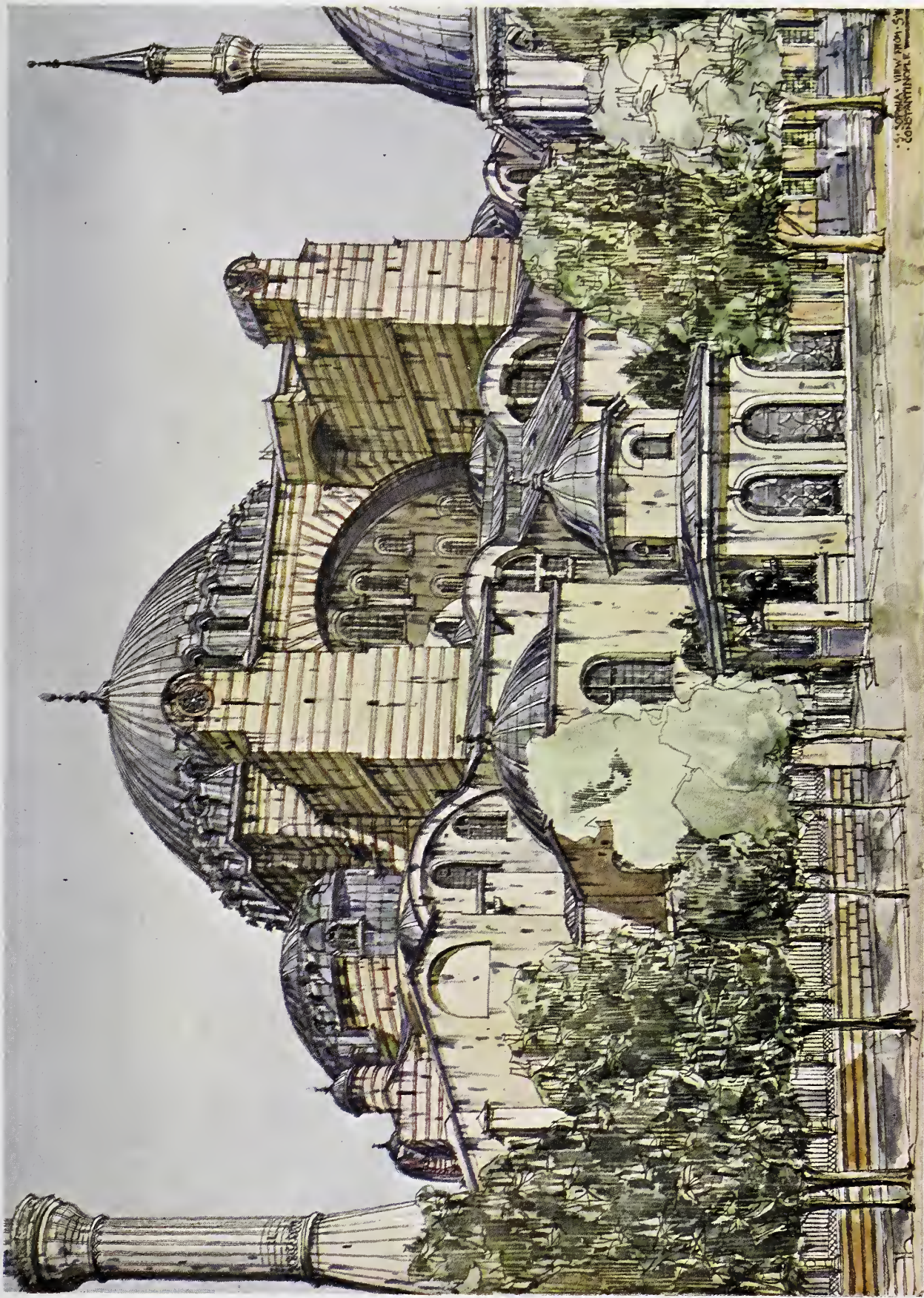
which is now Princes Street—the Princes Street where not much more than a century ago people were bribed to take sites that to-day realise over a quarter of a million pounds per acre. Had the Town Council of that time only let out a few acres on ninety-nine years leases, as is done by ducal landowners and others in London, the revenue to-day would make Edinburgh a taxless community and the envied among cities.

Mediæval mingles with modern in the Edinburgh of to-day. We are not perhaps an artistic people, and have taken, in many cases, but poor advantage of magnificent opportunities, but even with much mistaken effort we cannot be robbed of a situation of great natural beauty, a classic street full of quaintness and teeming with traditions. Sauntering in and out of the old closes and squares, we can call up the notable men who have lived in them, and picture the history of which this shell remains, or we may ascend the old turnpikes, and perched on some coign of vantage take in the valley and plain lined with busy streets. Beyond these the town scatters out now towards the glittering waters of the Forth and the horizon of misty mountains.

It is to be feared that many of the old closes will soon disappear, as Milne Square already has done. While it is still a memory we mark its place in the picture that is not yet entirely dissolved.

T. P. MARWICK.





SANTA SOPHIA, CONSTANTINOPLE, FROM THE SOUTH-WEST.  
FROM A DRAWING BY J. B. FULTON.

STRAND ENGRAVING CO.

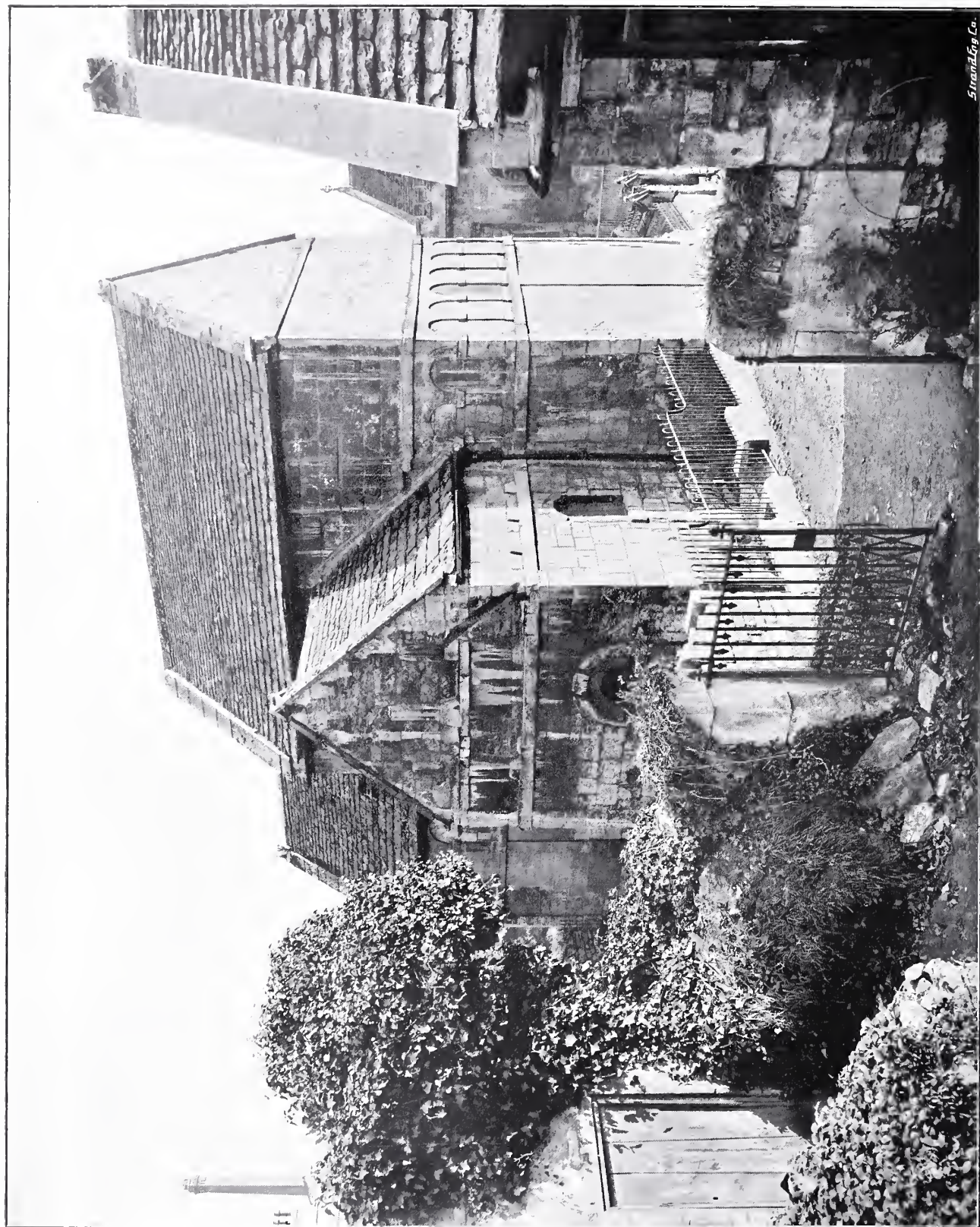






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Strand & Co. Ltd.

Photo: E. Doherty

ST. LAURENCE'S CHAPEL, BRADFORD-ON-AVON.



## Bradford-on-Avon.—II.

THE Saxon Chapel of St. Laurence seems to divide with Kingston House the interest of visitors to Bradford. When I saw it first, in 1864 I think, it consisted of a small school and two cottage dwellings in a little lane on the north side of the parish church. The tall ridge of a stone roof rose above the tenements. By degrees, for many years, the untiring exertions of the late vicar, Canon Jones, dug it out of its surroundings, and formed the garth in which it now stands. No doubt it has suffered a little in the process—but very little; and Bradford, indeed England, has gained a most important addition to the scanty number of relics of the oldest style of English architecture. The arcaded panelling on the outside will remind the student of some arcading round the chancel of Wing Church in Buckinghamshire; but Wing appears much later, and begins to approximate to Norman. The Bradford chapel owes its preservation to the care of the builder—the stones being of large size, and most carefully fitted. They must also have been chosen with a full knowledge of the properties of the oolite as to weathering and decay. One thing this curious building proves, namely, that the Saxon architect was not new to his work, and that though all domestic and most ecclesiastical structures from his hand have perished in the course of ages, he was able, when he found good stone, to make skilful use of it, as well, no doubt, as to set up wooden houses elsewhere. It was built, according to William of Malmesbury, in or before 708 by Aldhelm, the second abbot of that great house. It consists of a porch 9 ft. 11 in. by 10 ft. 5 in.; a nave 25 ft. 2 in. by 13 ft. 2 in.; a chancel 13 ft. 2 in. by 10 ft.; and the nave is 25 ft. 3 in. high.

The church dedicated to the Holy Trinity stands between St. Laurence's Chapel and the river, in which it is most picturesquely reflected. It has a spire and transepts, and the nave has a north aisle. There are two finely canopied tombs, a few brasses, one of them representing a magnificently beruffed Elizabethan lady, and a curious hagioscope. The east window is decorated and rather fine, but looks new, and the glass is all very discordant except in a south window in the nave which looks like the work of Peckitt and contains some good old German plaques. The Easter Tomb is in a very late Gothic style, and has fortunately escaped "restoration." The most interesting monument is on the north wall of the chancel, and may be described as a typical example of what we call "Queen Anne." It was, in fact, set up a few months before the reign of

that monarch commenced, namely, in 1701. It commemorates Charles Steward, who lived at Cumberwell in this parish, and was killed by a fall from his horse in 1698. He is represented in the costume of the time of Charles II., and has what in the eighteenth century must have seemed an old-fashioned appearance. The sculpture and design generally are very superior to contemporary monuments in Westminster Abbey—those, for instance, of the Duke of Newcastle or Sir Cloudesley Shovel. The weeping cherubs do not sprawl, and the columns are in good proportion and strictly subordinate to the figure. But the most interesting thing is the heraldry. About this, as telling upon the question of Steward's identity, a good deal has been written. (See "Herald and Genealogist," ii. 67, and "Dictionary of National Biography," where Steward's supposed father, Dean Richard Steward, is said to have had two sons, born one fifteen, the other twenty-two years after his own death!) The arms are those of Dean Steward (Or, within a bordure ermine, a fesse chequé, azure and argent), but the crest of the Dean was a stag. The crest here is altogether peculiar and unknown elsewhere in English heraldry—a royal crown, set on an ordinary crest wreath, "of his colours."

Another worthy is but slenderly commemorated. In the vestry an engraving without name or date recalls the well-known features of Gainsborough's "Parish Clerk" in the National Gallery. The history of Edward Orpin, who died in his own house at Bradford in 1781, is variously related in the local guide books, most of them making him a friend of the great artist who was living and painting at No. 24 in the Circus at Bath between 1760 and 1774. Others again connect his name with that of Garrick or with that of Quin or of Foote the actors. The truth for once seems to lie with a local tradition, now apparently locally forgotten, but well remembered in 1866, when Mr. Wiltshire, the descendant and successor of Gainsborough's friend, died at his house, Shockerwick, in Somersetshire, which lies a short distance east of Bathford on the Corsham road. It is divided from the county of Wilts by the little Box Brook, easily recognised in such pictures as "The Market Cart" or "The Watering Place." An iron bridge now spans the ford, but there are several views, such as that in "The Harvest Wagon" or the "Cattle and Figures," which may be identified still in the varied scenery of the extensive park. The ford which gives its name to Bathford was not, as the guide books would have us suppose, over the Avon, but over the Box,



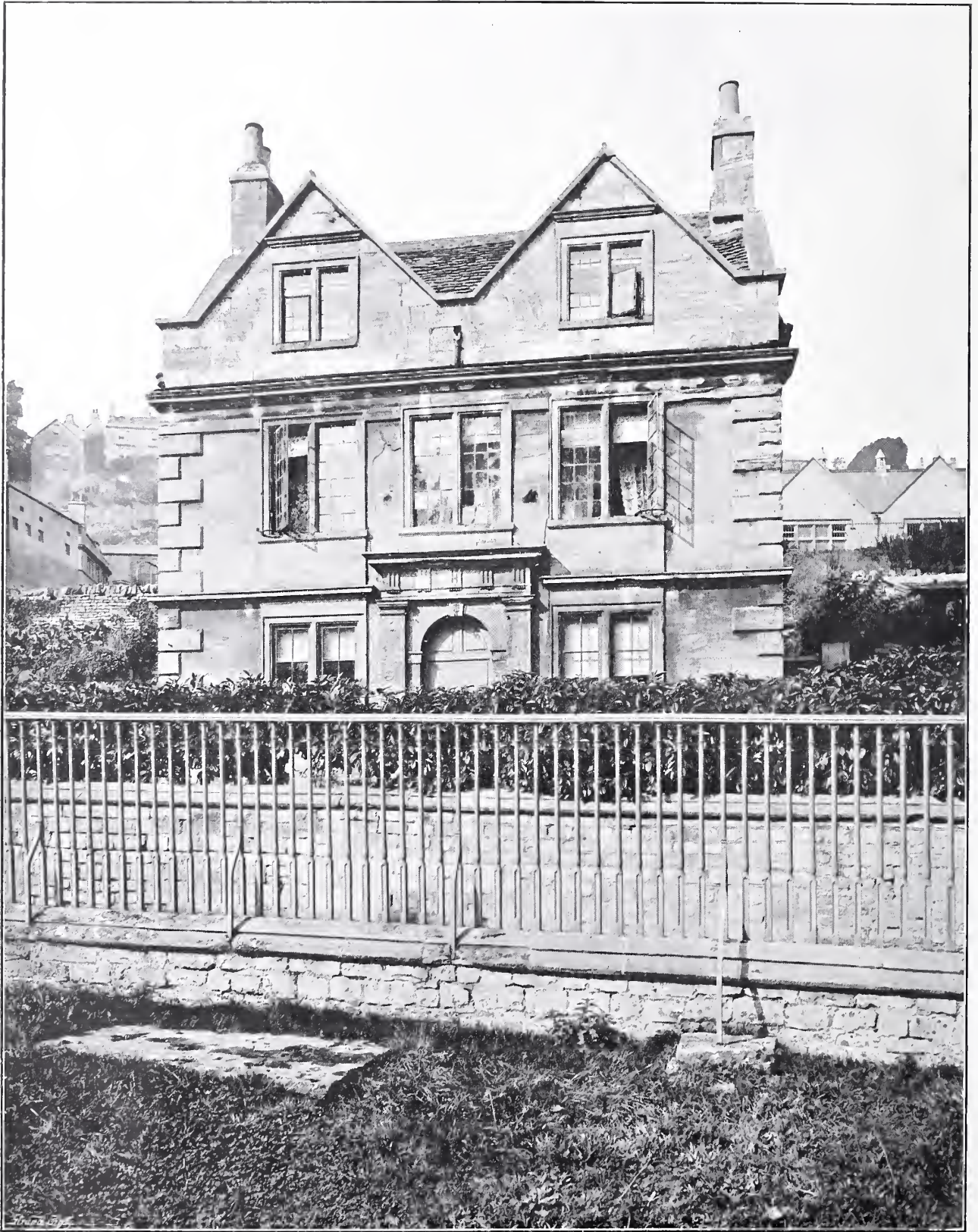




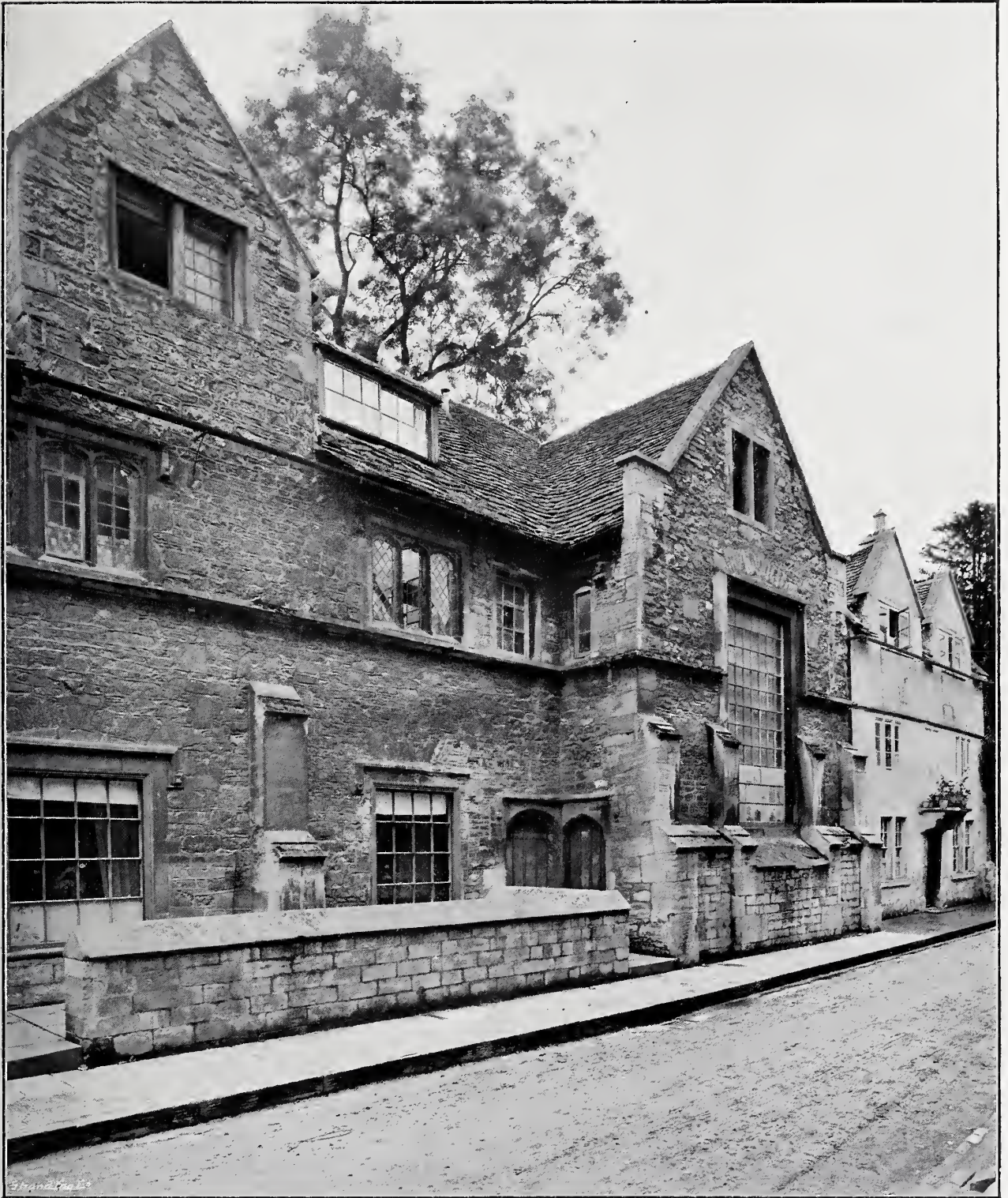


*Photo: E. Dockree.*



*Photo: E. Dockree.*





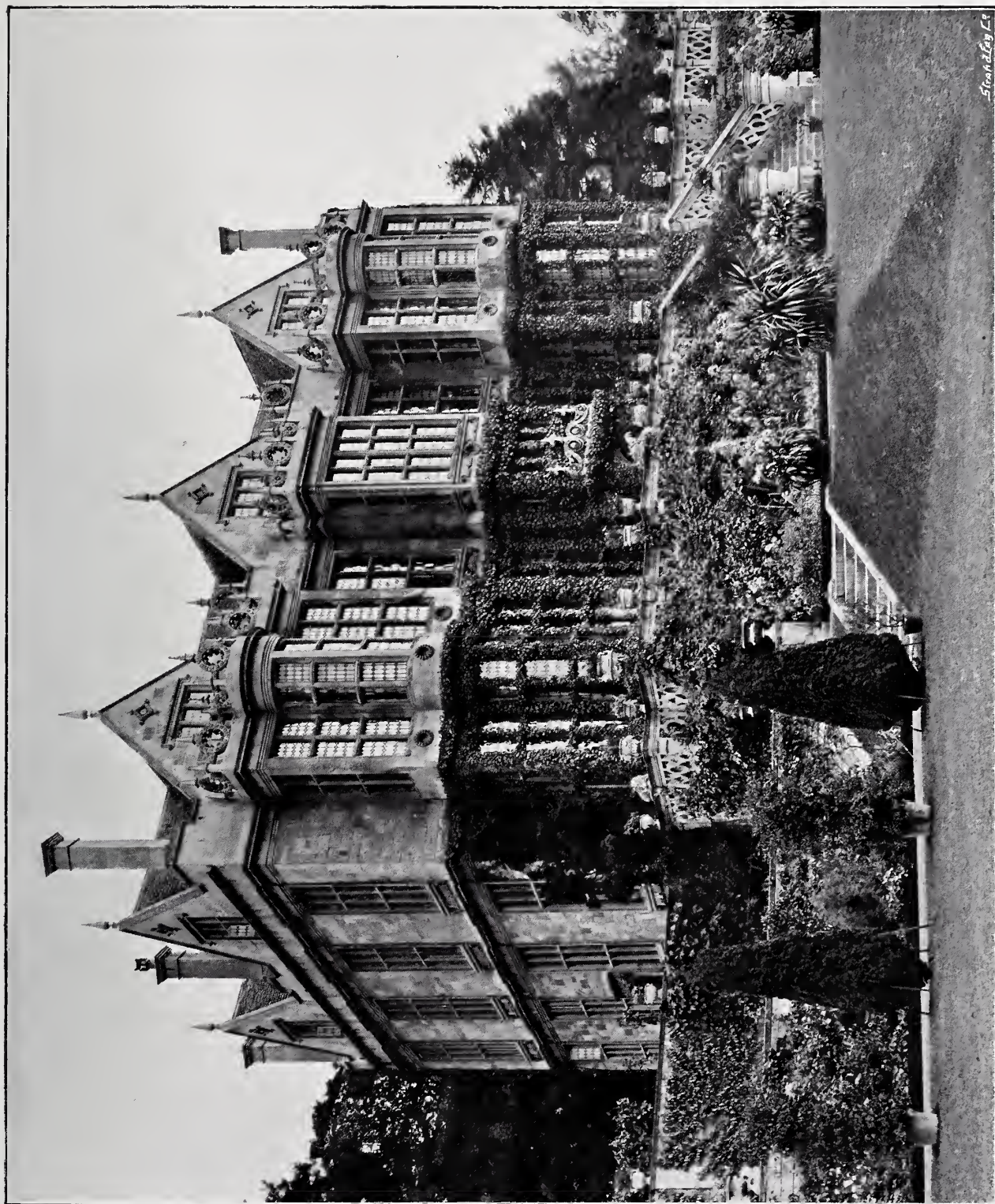
*Photo : E. Dockree.*



*Photo: E. Dogkret.*

OLD HOUSES, BRADFORD-ON-AVON.





Stanley & Co.

Photo: E. Dockree

KINGSTON HOUSE,



just before it joins the Avon, which is here much too deep and too wide for fording. Though there now is a bridge at Bathford, in Gainsborough's time the ford over the Box, here as well as in Shockerwick Park, was constantly in use. It became the custom, certainly in summer, that the artist should spend the "week's end" with his friend the carrier, Mr. Wiltshire, who always refused payment for conveying Gainsborough's pictures to London. On Sunday evenings the parish clerk used to come over the intervening hills in order to read the Bible to the Shockerwick household, and this was probably Gainsborough's sole acquaintance with Orpin, who sat perhaps unwittingly to be immortalised.

I well remember the seven fine pictures, five of which, and among them the portrait of Orpin, hung over the bookcase in the library. Early the following year they were removed to London and sold at Christie's. I was told in the house that they had hung as they were during the auction of the furniture from the time they were painted. The last Mr. Wiltshire had lived for many years in great retirement, and nothing had been removed. There were portraits of Foote and Quin the actors, and two of local scenes, gipsies and boys with dogs, besides the two grand landscapes in the adjoining room, "The Harvest Wagon," in which

there was a portrait of Miss Wiltshire as well as of the artist's daughters, and the "Cattle and Figures," which was also a view in Shockerwick Park. These two fetched £3,897 10s., and passed into Lord Tweedmouth's collection, while "The Parish Clerk" was bought by Sir W. Boxall for the National Gallery for £325 10s., and the rest fetched still smaller prices.

Orpin has another claim on our attention. He was an architect, and seems both to have designed and built the very pleasing house by the northern fence of the churchyard. He was the last of a family whose names appear in the registers for several generations. They were probably among the Huguenot weavers whose coming was such a benefit to the town. The house is remarkably well proportioned, and shows from its complete contrast with the neighbouring Chantry House and others of a similar pattern that Orpin was more influenced by the great Kingston House at the southern end of the town than by the other mansions which in his day were being multiplied in Bradford. Immediately in front of his door is his grave under a great rough slab, just within the churchyard railing. He bequeathed his house to the parish, to which it still belongs, but no memorial has ever been erected to his memory, and even his gravestone is without inscription.

W. J. LOFTIE.

## The Decorator that Might Have Been.

THE art criticism that especially flourishes at the present day is in great part cast in a form that tends to monotony for the professional reader. The article on the favourite of the month, printed as it is side by side with reproductions of his work, can rarely bring to artists any great thrill of surprise, for it describes an art product that is already better, albeit, perhaps, imperfectly described in the accompanying blocks; while, if it explains how such works came into being, our interest in the matter is limited by the fact that no one in his senses ever wants to do again what is already done, and criticism for us is interesting in proportion as it throws out suggestions for the future, however vague.

Now how much more amusing it would be if, instead of this monotonous exploitation of half-baked talents, that we know as soon as we glance at them, some art periodical were to bring out a series of "projected painters" wherein each art critic might advocate the evolution of the particular kind of painter he most desired, and of whose feasibility under existing or slightly modified conditions he was convinced. He might provide sketches of (quite imaginary) works and

even some notes towards a probable biography. I myself, for example, should conceive probably of a kind of decorative Hogarth on heroic scale, and should point out how naturally fitted for decoration is Hogarth's technique at its best. Think of the bored husband in No. 3 of the "Marriage à la Mode"—as concisely touched in as the work of any primitive, a continuous and articulate narrative of which each stroke is a syllable—think how Hogarth's power of reducing every variety of still life to a kind of moral *résumé* of itself would serve a painter of larger and more philosophic aims, and how the latter, in his simpler and more spacious compositions, would be free from his great forerunner's weakness for petty story-telling details—think how—but my enthusiasm is getting the better of me. Enough that here is a plan for rejuvenating a branch of literary production somewhat threadbare with constant handling, a plan indeed that if it be not shortly taken up by some of my more brilliant confreres is almost sure to be fraudulently exploited. For inasmuch as the popular art periodicals pay a writer very little for an article, but a good deal for an article with accom-



panying blocks, while they decline to pay an artist at all for the use of his works, the temptation must ultimately be irresistible to a penniless artist of parts to take his revenge in doubling the parts of artist and critic by first inventing a painter and then introducing him to the public. No doubt, however, this is already done and, all unknown alike to us and the Editor, half the "rising artists" offered to us every month are in reality men of straw: certainly we hear suspiciously little about them afterwards.

All this is not flippant irrelevance. It is designed to excuse certain reflections suggested by the works of Mr. G. F. Watts now being exhibited. It is not for me to assign to Mr. Watts his place in the hierarchy of painters, or even to add another to so many well-deserved tributes to a great career. I but express my regret at seeing a great potential decorator gone astray, a man possessing so many of the qualities needed for a difficult branch of art stunted from lack of opportunity and turned at last into another path altogether, and would suggest incidentally how much greater a man we might have had, had not Government and architects combined in the opinion that it was not worth while to employ him. Mr. MacColl, I believe, proposes to speak of the decoration that has in fact been done. Let it be for me, at the risk of passing for a fault-finder, to sing the praises of the decorator that might have been.

Briefly, the sympathetic observer cannot but recognise at Burlington House the spectacle of a belated old master captured by modern sentimental lyricism. Look at the firmness and simplicity of line in the "Time and Oblivion" with the great bulk of the principal figure against its sheet of tarnished gold, look at the sustained and delicate draughtsmanship on the figure of Mrs. Prinsep in the "Sisters," and contrast with these the gradually increasing fuzziness of his later works, the decomposition of form that progressively took hold of him as he renounced his decorative ambitions and devoted himself to easel pictures. Mark, too, on the second of the pictures cited the flat, reposeful colour not dependent for its harmony on fretful effervescence, but on the fundamental fineness of its disposition. In this figure, moreover, and even in the portrait of the painter in a red robe opposite, we find the student's serious study of the principles of drapery; the sort of work that might have led to a mastery like Mantegna's of this branch of art, and very different from the rather clumsy realism that mars the design in the popular "Love and Death," where Death is like a sculptor's figure with bits of "thrown" drapery introduced in prominent positions to look real, and joined together with

modelled work to supply the composing lines. In many of the painter's early works we find gifts of the highest value to the decorator, gifts which rather decayed in time from want of use; and they are by no means the only ones that fitted Mr. Watts to become a great decorator: hardly anywhere in the exhibition have we any sense that he has been afraid of colour, hardly anywhere any feeling that the presence of the model has hampered his feeling for design; for the practice of drawing (as a decorator largely must do) from imagination and knowledge was one he never abandoned. In a word, as far as natural endowment goes he was admirably fitted for big architectural work, and was moreover well aware of that aptness if only there had been such work for him to do.

There was not, and the fact did not fail to affect his art profoundly. Obligated constantly to stand up to the challenge of severe architectural surroundings, the firm and dignified silhouette might have maintained its integrity. It breaks up as it adapts itself to no more taxing neighbour than a picture-frame that, despite its traditional architectural details, is very frittery in effect. The colour leaves tranquil harmony for nervous vibration, and the taste for definite design degenerates into "feeling." He thrills to a flower or a butterfly or a sentiment, but is almost incapable of the brutality of a hard line; in all this I see the effect of too much privacy in the conditions of working, and I submit that the publicity, possibly even the derision consequent on work for public buildings, would not have been useless. Even the habit of drawing "out of one's head"—such a source of power when done in the heat of conviction (as work must be if done up to time for a specific purpose)—loses its virtue when the painting of a picture is spread over a period of years, a prey to moods and second thoughts and hesitations, tends indeed to breed oddities of drawing invisible only to the artist.

Nor is this the only loss which freedom from the stress of actual requirements has brought in its train. The technique is gradually modified into the only one that lends itself to perpetual retouching, and that drag of crumbly half-dry paint of which Watts was such a master invades the whole picture. Look at the "Fata Morgana," for instance; the face of the nymph with its impulsive splash of powdery colour is typical of the technique of the whole work. But the brown boy at the bottom of the canvas is very differently painted—a fragment left in as a little too good to repaint. The hand had to be retouched for some reason; and here, contrasted to the point of absurdity, you have the two methods of painting, the one a succession of short impulses very bright



and taking in any part, but leaving on the canvas as a whole a mass of rather tired-looking paint, teased, and blurred, and fudged, lacking the determination, the sustained intention of the other. Can one fail to see that the leisurely existence that we are assured is the ideal of the artist not obliged to produce to order breeds its own vices like any other condition? The occasional portrait (as the "Burne-Jones," worthy of Vandyke), where he was forced to concentrate himself into a few hours of close-knit work, shows of how much finer painting Watts was capable, and indeed it is to be doubted whether, lacking as he did the call to greater effort, he ever grew to his full professional powers. To a master, perhaps, most of his work would have the charm and shortcomings that attach to the efforts of an inspired amateur. This is, of course, comparing him with his great forerunners: leaving these altitudes and putting himself against the moderns he beat most of them on their own ground and gained in his power of harmonising decomposed and rather neurotic colour right to the end. Yet one cannot but regret for him those unsatisfied ambitions and the stimulus of a more unsentimental criticism.

This last point is an important one, for it affected not only his technique but his very manner of conceiving his pictures, and here again early occupation on public buildings could hardly have failed to be most useful. Nowadays any artist may live in a circle of whole-hearted admirers if only he be contented to have that circle small enough, and Mr. Watts had a large and ever-increasing public eager to acclaim the intensity of meaning of his pictures, if only that meaning were explained to them. Yet there must have been a time, before he became a national institution, when an obscure and incomprehensible painting in a public building would have brought home to the painter this fact: that it is not enough to *mean* unutterable things, you must *convey* them to the beholder, and in consequence he must have come to lean more on the symbolism

of character, and less on the mere literal transcript of some existing literary allegory, a distinction he does not seem always to have sufficiently realised. "Unutterable things" are after all the only justification of painted allegory. The thorough-going transcendentalist will admit that the appearances of the visible world are, like words, but symbols for the abstract facts behind them: yet they are symbols for the most part much richer and more eloquent than the corresponding words, rich as these are in suggestion to anyone knowing their origin. All bodily actions like kneeling or embracing, all human qualities of mind and heart, may be expressed by the painter so as to render their abstract meaning with a closeness words cannot convey. Literature has no words for half the things that art can say, and the more closely you paint the material facts the more inevitably they dissolve into spiritual significance. With such riches of inevitable symbolism at his command the painter is surely ill-advised to reproduce in the manner of a rebus the substance of some allegory that happens to have come particularly well in literary form. The very fact that it has been so successfully said in one form is almost a guarantee of triteness in the other, and the patness of some of the verbal descriptions of Mr. Watts's pictures which so attracts a certain type of religious person is in itself suspicious. Accident made me speak of Hogarth in the beginning of this article, and it has always seemed to me that a dash of Hogarth was what Watts required. *There* was a master of symbolism who could not paint a pair of pincers without matter disappearing in an embodiment of intention, who painted moral qualities so unmistakably that not even the painter's own misleading label can make us take priggishness for virtue or strenuous life for guiltiness. Speaking of the two to a friend to-night I learn that Watts himself always spoke of Hogarth as the last of English painters. Well, here is my proposition for the next English painter—a combination of Watts and Hogarth. WALTER BAYES.

## Architecture and Painting.

VI.—BY E. P. WARREN.

FEW architects who have read Mr. Bayes' most excellent article can have done so without much interest, sympathy, and entertainment—entertainment of an order to which Mr. Bayes will not object. We are honestly ready, most of us, to welcome the returning prodigal, but the condition of our larder gives us some concern, and Mr. Bayes' prodigal seems to be somewhat over-definite in his vision of prospective veal. He must, after all, take what he can get, and be content for

a while with the assimilation of a diet perhaps only slightly better than that of the forsaken husks. To face the unbiblical fact, we are not, for the most part, so fortunate as to be the possible providers of florid hospitality.

The architect most likely to extend a sympathetic welcome to the returning brother is seldom in control of great opportunities, decorative or other; he is not the untrammelled dictator, blessed with the dispensation of boundless funds, which it seems he is sometimes suspected of being, by



his brethren of other crafts. The opportunities of decoration in which a painter can be invited to co-operate are, for the average architect, unfortunately few. Most architects find that in nine cases out of ten of the buildings entrusted to them, the material requirements of their clients combine with the strict limitations of cost to make the production of substantial architecture sufficiently difficult without any possible question of applied decoration. Still, "where there's a will there's a way," and since many of us have certainly the will to bring in the painter, the way will, with his collusion, inevitably be found. That he has already to an appreciable extent, and with very happy results, been brought in, Mr. MacColl's article and its illustrations clearly show.

The sincerity of our welcome need not be doubted. The dog-in-the-manger attitude is never a becoming one, and few of us, I hope, will be found to adopt it in an attempt to exclude others from a feast we cannot ourselves enjoy.

Our own interests and instincts will further prompt us to welcome the educated painter as a possible saviour from much that is abhorrent. He would save us to a large extent from the irrelevant and casual purchases which so frequently upset our most careful and studied efforts. He would render less likely the frequent and maddening destruction of a quiet architectural scheme by the decorating firm with its pickings out, its gold-leaf refulgencies, and its "art" embroideries. If he has the sympathies and proclivities which Mr. Bayes seems to suggest, he would tend towards the "grand" rather than the "cottagey" manner. Indeed, his employment for mural decoration would, in any given instance, be a tolerably safe guarantee against that form of pride which apes humility in assimilating a London drawing-room to an æstheticised farm kitchen. He would strike the Latin rather than the Teutonic note.

In the case of great halls of a public or official character, and dedicated to occasional and more or less ceremonial use, the idea of symbolic or allegorical decoration in painting has never been entirely lost even in England, and in the banqueting halls of city companies, the board rooms of great municipal or commercial corporations, the vestibules, reception rooms, and grand staircases of public offices, in museums and picture galleries, theatres, concert halls, and public libraries, there is still an instinct for such decoration as an adjunct to merely architectural effect. That most of what has been done in this direction for the last hundred years has been poor stuff, and much of it mere trade daubing of imitative pattern-work, and bad at that, is easily conceded; but the fact that any such effort should have been judged worth paying for shows that there need be no insu-

perable difficulty in persuading the paymasters to find scope for the painter, provided that the architect, whose sympathetic collusion must be presupposed, has not only left paint-craving intervals in his constructive scheme, but also a financial margin for their adornment.

For if, as Mr. Bayes avers, the architect calls the tune, the client pays the piper, and the former is naturally expected by the latter to select an acceptable order of melody, if indeed such selection is not considered to be entirely the prerogative of the cheque book.

This brings us to the question of subject, and granting that the subject bears adequate relation to the traditions, associations, or purport of the building, it seems obvious that the possible range must be narrowed by considerations of treatment suggested by the actual picture spaces, and by their setting of architectural features, such as piers, pilasters, panel moulds or architraves. The spaces may be long, horizontally or vertically, square, circular or irregular, fit for few or many figures. They may be so long and unbroken as, for instance, on the walls of corridors or staircases, to suggest pictorial subdivision by means of painted groups of architecture, triumphal arches or the like, or their length may merely be such as to invite processional treatment. However, I am straying from the paths of safety, and must leave to painters the discussion of this question, which perhaps, after all, could hardly be profitably dealt with in the abstract, since each individual case must bear relation to its individual conditions. With Mr. Bayes and Mr. MacColl I am quite ready to accept a frivolous type for chambers dedicated to festal assemblies; but in halls intended for more serious or ceremonial purposes the grand manner becomes, I think, imperative. I would only meekly suggest to painters that the subject, whatever it be, should express itself readily without too much story.

In the future when, let us hope, a constant succession of opportunities has shown the decorative bent of many men, the prudent architect will choose his man with a view to the character of work he thinks nearest to his own vision of the completed whole. His painter once chosen, put in possession of the architect's views and fancies, and supplied with every detail necessary to the understanding of the scheme, must be given his head, and left to evolve *his* scheme, without unnecessary let or hindrance. Such collaboration should imply a friendly sympathy, and it should also rest on further postulates, such as some knowledge in each of the other's craft.

To prepare for a harmonious intermixture of painting and architecture, the architect must know how to prepare a scheme in which painting



can be applied with increase of the particular effect aimed at, without detriment to the general trend of lines, or injury to the proportions of constructive decoration; a scheme of harmony, in short, in which, while the architect sets the initial key, the painter strikes the final note. The painter on the other hand needs to have studied architecture up to the point of appreciating the implied function of constructive forms, of arriving at an instinctive sense of proportionate correlation, or, in other words, at a sense of scale. And it is precisely in this matter of scale that most of us moderns fail, architects, sculptors, and painters alike. But since, in an interior designed for decoration, the architect inevitably sets the scale, the painter must as inevitably follow his lead. Mutual concession and mutual understanding are, of course, needful for a successful combination. The architect must see to it that he makes his spaces adequately lit and paintable, and that he imposes no unnecessary difficulties. The painter's design must be sympathetic, assimilable, architectonic in quality. For, in decorating an interior of a pronounced architectural character, where painting must be subsidiary and complementary to architecture, to miss that quality, to fail in conformity, is to be wide of the mark altogether. And a piece of mural decoration, however charming or interesting in itself, however excellent in the abstract, that fails to become an integral part of a decorative scheme, fails essentially of its function. Genius may, of course, override the necessity of such conformity, as it overrides everything, but ordinary talent must accept ordinary restrictions.

In the case of an architectural scheme not yet realised, still in the stage of evolution on paper, and in which painting is to play its part, the architect will be wise to confer with his painter elect as early as possible, and while keeping full control of main essentials, to arrange or modify subsidiary detail with a view to the painter's requirements. The choice of naturally coloured materials, such as unpainted wood, stone, or marble, might often be usefully discussed with the painter in relation to the colour scheme.

Mr. Bayes and Mr. MacColl both seem inclined to despair of the church as a likely field for decorative endeavour, and indeed the usual outcome of ecclesiastical decorative fervour is sufficiently depressing. But since a considerable amount of nominally decorative painting is daily done in churches, and since it is frequently paid for at prices which I gather young and ambitious men might even welcome, it would seem a pity if the attention of aspirants were devoted entirely to secular subjects; if no effort were made to storm the position of the "church decorator," and to assist the architect to substitute for the stereo-

typed mock-mediæval puerilities fine colour, frank design, and virile artistry. In passing, I would suggest that we might borrow a Continental idea: why should not churches, when of considerable size, be adorned by large heavily-framed pictures hung on the piers or side walls and forming a consecutive series?

It is given only to the highly-favoured or highly-gifted amongst architects to control the decorative destinies of great public buildings, but those of us who are responsible for the design of dwelling-houses for the fairly well-to-do have doubtless occasional little decorative opportunities for painters content to make the most of them. There are few things in their way, to my thinking, more charming than the "built in" pictures so often to be found in quite modest old houses, and dating generally from the last quarter of the seventeenth to the corresponding quarter of the eighteenth century. Disposed sometimes in architectural frames, oval or circular, along the walls, a series of wreathed medallions connected by interlooped festoons, or perhaps more frequently forming the dominant panel of that domestic high altar, the chimney-piece; warm-toned, unpretentious, highly "conventional" in treatment, and occurring, more often than not, in rooms entirely white, these pleasant old things seem to me to be strongly suggestive of modern possibilities, and of a type likely, as I judge from recently exhibited work, to find sympathetic and successful handling by some of our contemporaries. I confess to a great weakness for the chimney picture. Its position usually gives the painting every decorative chance, the chimney-piece, in England at any rate, being generally, as it should appropriately be, the focus of architectural effect and the feature of most consideration.

Then there are ceilings, and the white field of a boldly-moulded ceiling forms a fine setting for decorative panels, circles, octagons, or what you will. There are indeed endless possibilities of combined work for architects and painters. It is, however, pretty clear that the former can do more than the latter to change possibilities into probabilities, or better, into actualities. A legitimate step in this direction might be made by the exhibition of coloured sketches of combined schemes by painters and architects at the few galleries where such things would get their fair chance.

If I may sound for a moment the personal note, I have had some small experience of collaboration with painters, and have not on the whole found it difficult; but, to be frank, the difficulties would in all cases have been less if the painters had combined with their feeling for architecture some real knowledge of that art. If it is desirable, as most of us now hold it to be, that young architects



should draw for a while from the life, it seems to be equally desirable that young painters should for a while study architecture.

In conclusion, I see no reason why, in cases where the building to be decorated is of a permanent type or likely at any rate to be long maintained, the painting should not be executed in the old way directly upon the wall—upon a carefully prepared surface, of course. But as we are nowadays, so many of us, mere hermit crabs occupying for an uncertain term of seven, fourteen, or twenty-one years, other people's shells, it may more happily fit the prevalent leasehold habit if the paintings for domestic buildings are generally done on detachable panels, canvas, or silk. Whatever the outcome of this discussion, it

will have served a useful end if it manifests or increases the sense of interdependence of the arts. And I believe that, while conjunction with painting will help to humanise architecture, architectural restraint will tend to dignify painting. Architects have been accustomed in England to the suspicion, if not to the certainty, that most painters lack sympathy for architecture and consider its practice a dreary trade. Under modern conditions, and in many instances, the painters have good excuse for that impression; but some interchange of study, an honest attempt at mutual understanding, and, above all, friendly collaboration, will quicken sympathy and bring about that intellectual fellowship which Mr. Bayes very justly prefers to flattery.

## Bath Doorways of the Eighteenth Century.

### I.

THE sense of good design in doorways is one which makes itself more acutely felt in the case of private than of public buildings. For in the latter there is frequently a masking portico, which by its dignity detracts from the important position which the doorway would otherwise occupy. But even then the ancients at least thought fit to give to the inner entrance its proper surroundings, and one's mind reverts to that magnificent example under the portico on the north side of the Erechtheum—so well known for its wealth of exquisitely finished detail. And where there exists no portico, it is nearly always possible in the case of a large self-contained building so to arrange the doorway that it shall become a part of the scheme of the whole façade, such as in many of the mediæval cathedrals. But in doorways which form the entrance to a private dwelling the case is quite different. There it is often impossible in a row of houses to contrive that it shall be in the centre of the elevation, and it becomes the more necessary to give it just that accentuation which shall denote its position without unduly weighting the design on one side or the other. Cases occur where the doorway is only slightly marked, as in the rusticated base-ments of the Palladian orders. Such is the north side of Queen Square at Bath, where all the openings of doors and windows are alike square-headed, and with only the distinction of the doorways being wider than the windows. This is without doubt one of the most successful possibilities of the Palladian manner. It is interesting to observe that in the original design all these

doorways are shown centrally placed; but it is evident that some of them at least were not, from the first, so carried out. Much fault has been found with the bald treatment of the openings exhibited in the Crescent, but the grand effect of the two-storied Ionic order satisfies the eye, and prevents the mind from being occupied with any thought of the detail, or any supposed want of ornament. At the same time the doorways in Camden Crescent may be noted as a contrast to this. They stand in an exactly similar position under a two-storied Corinthian order, but they are treated very freely and ornamented with moulded architraves, an overhanging cornice supported on brackets, and with the keystones carved with elephants' heads in reference to the coat-of-arms of Lord Camden, who was at that time member for the city, and in whose honour the Crescent was built.

But in this article we have to treat of doorways which are independent of anything like a large superimposed order; of these there is in Bath a large number, with a charming variety of treatment, covering the whole period of the eighteenth century.

One of the earliest examples is to be found in Trim Street (Fig. I.), in a house known as General Wolfe's. At this period Bath was just emerging from the confines of the old city walls, for the waters had risen into fame, and the city was crowded with the *élite* from all parts of the country. Many curious spectacles must have been witnessed by those unfortunate patients who had to be carried in their sedan-chairs to and from



*Photo: E. Dockree.*





*Photo: E. Dockree.*



*Photo: E. Dockree.*



the baths through the narrow, squalid streets and the unwholesome surroundings of a city which was then far from sanitary.

The street in which this doorway stands marks then the era of great changes in the condition of the city. Following the example of those in other parts of the city, George Trim, a member of the Corporation, started to build this street in 1707, notwithstanding the protests of the citizens, and it remains much as it was at that date, while there is no house more perfectly preserved and of greater interest than this one. It is probable that no architect was employed here, but that the house was the work of a builder. In this, as in other of the earlier examples from large houses whose design is independent of those adjoining them on either side, the doorway becomes a central and integral part of the whole scheme. Here, too, we have the earlier treatment of the Ionic cap, the volutes being flat instead of angular, and the shaft fluted. Another example of this cap remains in the same street, and others again in Westgate Street and Westgate Buildings. The moulding round the door is of the bolection type. The soffit of the straight cornice over the door is flat, but in the curved pediment and in the cornice on either side it is worked into a large cavetto, a very distinguishing feature in the style of those who had not as yet adopted the Palladian manner. The group of instruments of war worked in plaster adds an historic touch to this beautiful little house, which is now used as a furniture depository. It was here that General Wolfe stayed for a short time in 1759, just prior to his taking the command at Quebec, and there is little doubt that they were added in his honour. It will be noted that in nearly all the examples here treated of, the fine original eight-panelled doors remain, and in these the panels are almost always fielded. Alas, how seldom is the hand of the joiner of to-day, except in the best work, engaged upon such bold and lasting specimens of his art! The proportion of the height of this door, as of the two following examples, seems excessive for its width. The house, which is a two-storied one, has the window over finished in an exactly similar way to the door, but with Corinthian pilasters at the sides.

About 1720 William Killigrew, who had been a joiner, erected some houses for a Dr. Bettinson, on some land at the back of St. James's Church, known as Bull's Garden. Comparing them with the one of which the doorway (Fig. II.) is now before us, and which almost adjoins them, there can be no doubt that Killigrew was employed upon this one also. The general style is heavy and somewhat crude, but it is an extraordinary proof of the ability of the ordinary tradesman of that day. The pilasters, which stand well forward, are

plain, and support two consoles carved with lions holding shields. In Weymouth House, his other work adjoining, these consoles are left uncarved owing to a change in plan necessitating the doorway being made into a window. Above the door is a massive pent with dentil cornice, in which no attempt is made to intersect the deep stringcourse on either side, except in the crowning fillet. The doorway itself has a bold bolection moulding round it with a plain keystone, and stands in the centre of a very striking façade.

Among some other of these amateur, but successful, architects was one Thomas Greenway, a stonemason, who together with his sons carried on business in Claverton Street. He seems to have adopted the Classic style sooner than the rest, for we find him about this period engaged upon some work in St. John's Court by the Timber Green, now called the Sawclose. This doorway (Fig. III.), a strong contrast to the little one erected by him twenty or more years earlier at the Cold Bath in Claverton Street, is the most ornate of its kind in Bath, and there is not a single moulding in it capable of enrichment which is not so adorned. Two lofty three-quarter Corinthian columns, some 11 ft. 3 in. high, sustain an entablature of the total depth of 2 ft. 4 in., the frieze of which is enriched with carved pateræ. At each end of the entablature and immediately over the columns are two square pedestals with crouching eagles seated on half spheres. Examples of similar eagles, probably carved by the same men, may be seen at Lyncombe Hall. The impost and the arch over the door are rusticated, and a grotesque head forms the keystone. The doorway gives one the impression of being much too high for its width, being in the proportion of 3 ft. 8 in. to 10 ft. 2 in., but this is largely due to the circular part, which should constitute the fanlight, being made part of the door itself. It was in this house that the celebrated Richard Nash died in 1761. Appointed Master of the Ceremonies about 1704 on the death of Captain Webster, he who had ruled over the follies and extravagances of the fashionable world in Bath was left to end his days here, forsaken by his old friends, and dependent on the pension granted to him by the Corporation. The interior of the house which this stately entrance adorns has never been greatly altered from its original condition.

At Eagle House, in the village of Batheaston, two miles north-east of the city, we find the first example by John Wood the elder, of the true Palladian manner (Fig. IV.), but with so much diversity of treatment as to entitle it to quite a peculiar position in the eighteenth-century work of Bath. In only one other instance—that of the



*Photo: E. Dockree.*



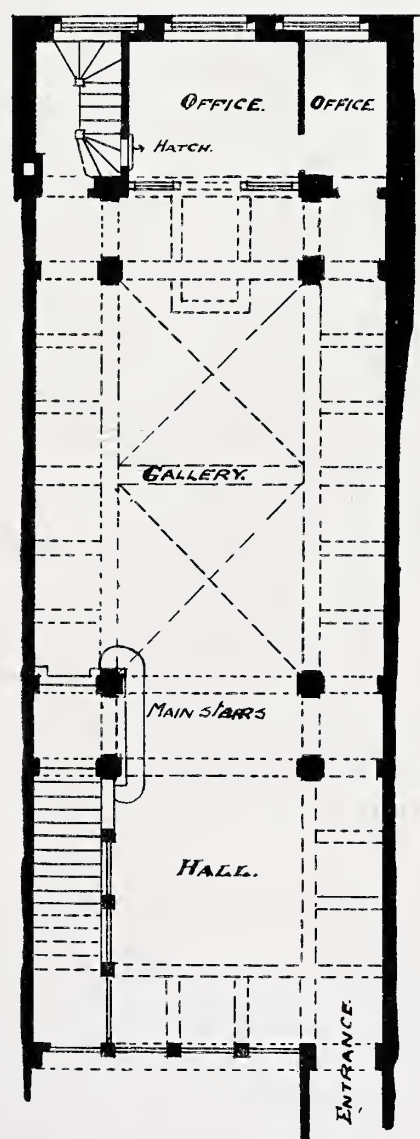
windows of the house at the bottom of Gay Street—are blocks introduced into an order; but in the Batheaston doorway there is this further difference, that bolection wave-mouldings are used round the door. There are many houses hereabouts with this feature, and by them Wood was probably influenced. This house was simply improved and not rebuilt by Wood, and the doorway forms no part of the original front, for we find that the frustra of the columns are not let into the wall, but are simply sliced off and fixed up against it. The moulded enrichments are very finely worked, and the proportion of the doorway, 3 ft. 8 in. by 8 ft. 3 in. in the opening, is admirable. The pillowed frieze, which Wood was so fond of, is used here. The height of the columns is 9 ft. 8 in.,

and that of the architrave, frieze, and cornice—not including the cymatium—7 in., 6 in., and 7 in. respectively. The crowned head on the keystone is supposed to represent that of Queen Caroline, the wife of George II. This house appears to have been altered at three different times. The ground was originally much lower than at present, and the old doorway stood immediately under this one, but the house was probably altered in 1724, and Wood also made some improvements when he came here to reside about 1729, among them this doorway and probably the shell-headed recess and the eagle surmounting the front towards the road. It was his first home in Bath, but he did not stay here long, moving afterwards to 15, Queen Square. MOWBRAY A. GREEN.

## Current Architecture.

MESSRS. SPEAIGHT'S NEW PREMISES, 157, New Bond Street, are on the site of the old Continental Gallery. The basement and shop are let off, and access is gained to the space in rear by a corridor at the side of the shop. The hall, gallery, and stairs illustrated come where the Continental Gallery used to be. The old building in front facing Bond Street has been retained, and access is gained to the first floor through what was the back wall, and here are the dressing-rooms, etc. The photographic studio is over the ground-floor gallery. The woodwork is Austrian oak, wax polished; the other work shown in the photos is mainly fibrous plaster. The general contractor was Mr. H. Roffey, of Putney; steel construction is by the Crittall Manufacturing Company; oak work by Messrs. Goodall, Lamb, & Heighway, Manchester; carving by Messrs. Martyn & Co., Cheltenham; and the plaster work by the Veronese Company, Fulham. The architect is Mr. C. H. B. Quennell.

THE PULTENEY HOTEL, BATH.—The dining-room here illustrated has recently been completed. The additional room was obtained by including in the hotel premises the two adjoining houses, a floor space of about 1,500 square feet upon the ground floor being thus available. The room is about 42 ft. by 37 ft., and is divided into four compartments by the centre pier and columns, which carry the great weight of the wall and chimney breasts above. No alteration was permissible in the height or in the street elevation, and there were other difficulties involved in the working out of the room. The columns are of Scagliola marble by Messrs. Bellman, Ivy & Carter, and the whole of the plasterwork was modelled from the architect's details and instruc-



Scale 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 of Feet

MESSRS. SPEAIGHT'S NEW PREMISES.  
GROUND PLAN.





MESSRS. SPEAIGHT'S NEW PHOTOGRAPHIC PREMISES, 157, NEW BOND STREET, LONDON.

THE HALL. C. H. B. QUENNELL, ARCHITECT.

tions by Mr. Crang of Bath, who also did the casting. The floor is of narrow oak boarding, and was laid by the builders, Messrs. J. Long & Sons of Bath, Messrs. Silcock & Reay of that city being the architects.

THE MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH.—The new Midlothian County Buildings have been erected on the old site lying between Parliament Square and George IV. Bridge. The new buildings, in the style of the later

English Renaissance, have the principal entrance placed in the Melbourne Place elevation. It is supported by double Doric columns, tied with oblong blocks, which carry an entablature and circular pediment, with tympanum, in which is a carved shield with supporting figures. A feature of this elevation is the portico, which is carried up from the first floor to the wall-head. It embraces fluted Ionic columns, supporting an entablature and pediment, which contains a group of life-size figures, including a female figure with sceptre





MESSRS. SPEAIGHT'S NEW PHOTOGRAPHIC PREMISES, 157, NEW BOND STREET, LONDON.  
THE HALL. C. H. B. QUENNELL, ARCHITECT.

typical of "authority"—the power of the County Council—surrounded by representatives of science, agriculture, mining, and engineering. The windows on the first floor are treated in an ornate manner, and the wall above the second floor is finished with moulded architrave, plain frieze, and massive projecting cornice surmounted by an open balustrade, which is carried round the whole of the building. On the face of the frieze in the centre portico are inscribed the words "Mid-Lothian County Buildings, MCMIV.,"

and in smaller letters on the left "Sir James H. Gibson Craig of Riccarton, Bart., Convenor," and on the right "J. Macintyre Henry, Architect." On the south side of the main buildings is a subsidiary block, in which the Justice of Peace Court is placed. It is more simply treated. The entrance doorway is flanked by projecting Ionic columns carrying an entablature with carved tympanum. The principal feature of the elevation of this block on the south is formed by the windows of the Court-room. That in the centre



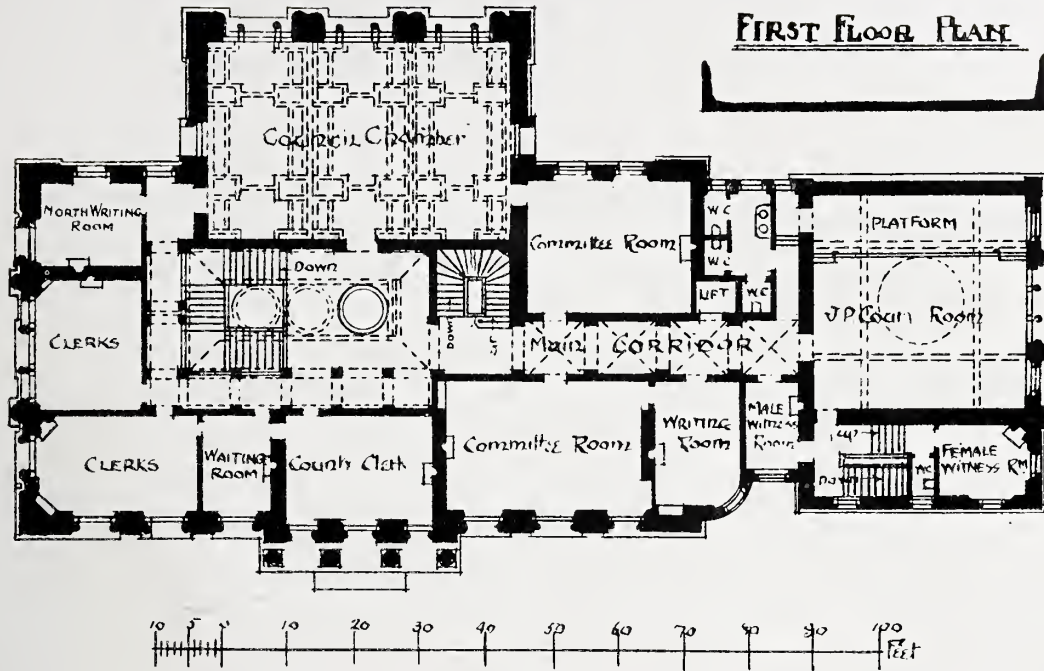


Photo: E. Dockree.

DINING-ROOM, THE PULTENEY HOTEL, BATH.  
T. B. SILCOCK AND S. S. REAY, ARCHITECTS.

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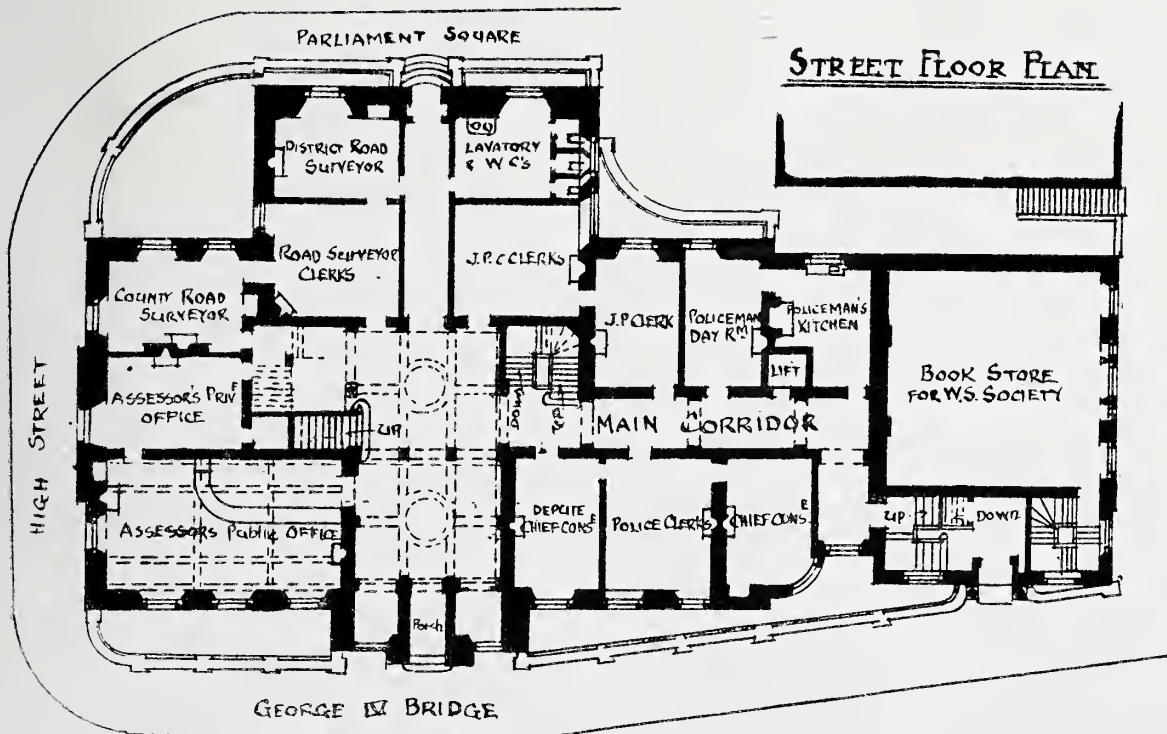


has three lights, the middle one rising above its neighbours with an arched head, and carving over it.

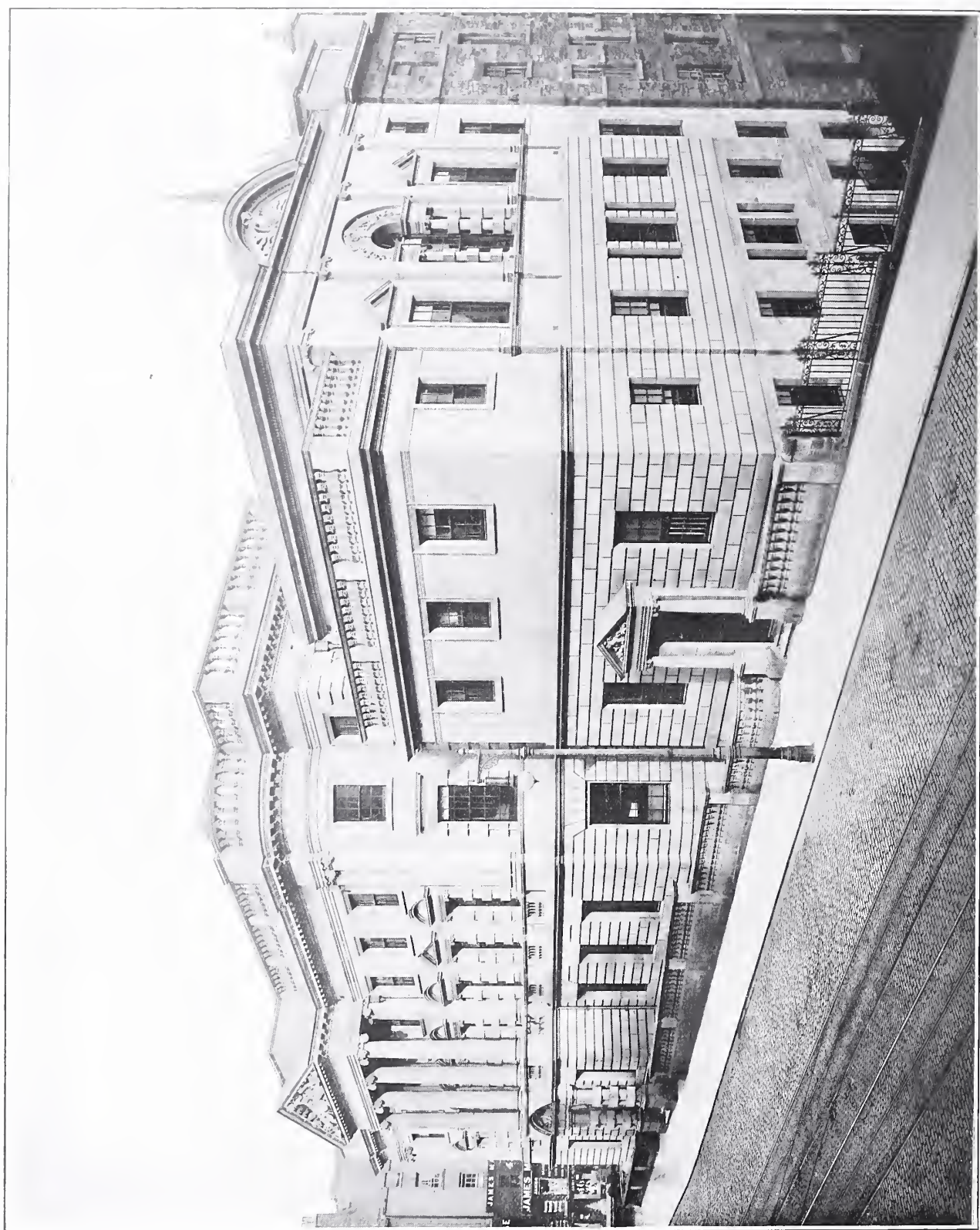
On the Parliament Square side, above the first floor, the façade is divided into three bays running up two floors by columns three-quarters round and pilasters. These frame the principal windows of the County Council Chamber, which are triple lights, with a high arched one in the centre. The side lights are separated from the centre by Ionic columns, broken up by square blocks in the shafts, and carrying moulded entablatures and the arch of the middle light. The sculptured

frieze is in three panels 6 ft. in depth, and contains groups of figures representative of the principal industries of the county—agriculture, mining, and fishing. These are arranged and treated in high relief.

As regards the interior of the building, the entrance hall is 40 ft. by 23 ft. by 14 ft. in height. The roof is carried on marble columns, while the walls are divided into panels by pilasters of the same material, with oak dado between. The ceiling of what may be called the inner entrance hall is pierced by a circular well 7 ft. across, placed directly under one of the roof cupolas,







*Photo: Bedford, Lemere and Co.*

THE MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH. FROM THE SOUTH-WEST.  
J. MACINTYRE HENRY, ARCHITECT.





*Photo: Bedford, Lemere and Co.*

THE MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH. ENTRANCE HALL.  
J. MACINTYRE HENRY, ARCHITECT.



*Photo: Bedford, Lemere and Co.*

MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH. ELEVATION TO  
PARLIAMENT SQUARE. J. MACINTYRE HENRY, ARCHITECT.

for lighting purposes. On the north side of the entrance hall the main staircase is constructed. It is in three easy square flights, and leads to a hall on the first floor, 40 ft. by 20 ft. by 30 ft. in height. On its west and north sides are arcaded corridors and bays, formed of Skyros marble columns, with Ionic capitals of white Carrara marble. This Skyros marble—from a Greek quarry—which is used throughout the

interior of the building for this class of work, has rich deep red and golden veins. Above the arcading is a deep frieze, with classic figures in high relief. Above the coved ceiling of ornamental plasterwork are three circular cupolas, which admit light into the hall, round the lower part of the walls of which, it should be said, a panelled oak dado is carried. This staircase hall is artificially lighted by eight five-light electroliers of





MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH.  
THE COUNCIL CHAMBER. J. MACINTYRE HENRY, ARCHITECT.

*Photo: Redford, Lemere and Co.*

oxidised silver, suspended on chains from ornamental brackets set in shields in the frieze.

On the east side to Parliament Square is the County Council Chamber, 46 ft. by 30 ft., by 25 ft. in height. Its walls are panelled, to a height of 14 ft., in walnut, broken up into panels by fluted Corinthian pilasters of the same material. A feature has been made of the doorway, which is flanked by three-quarter round Corinthian

columns carrying classic entablature and pediment. The waggon ceiling has panels of richly-moulded plasterwork, showing oak leaves, flowers, and fruit. Between the walnut panelling and an elaborate cornice there is a plain broad frieze, coloured rich red. The cornice is picked out in dull gold. A corridor running south, corresponding to the one below, leads to committee and writing-rooms, while at the end of it is the Justice

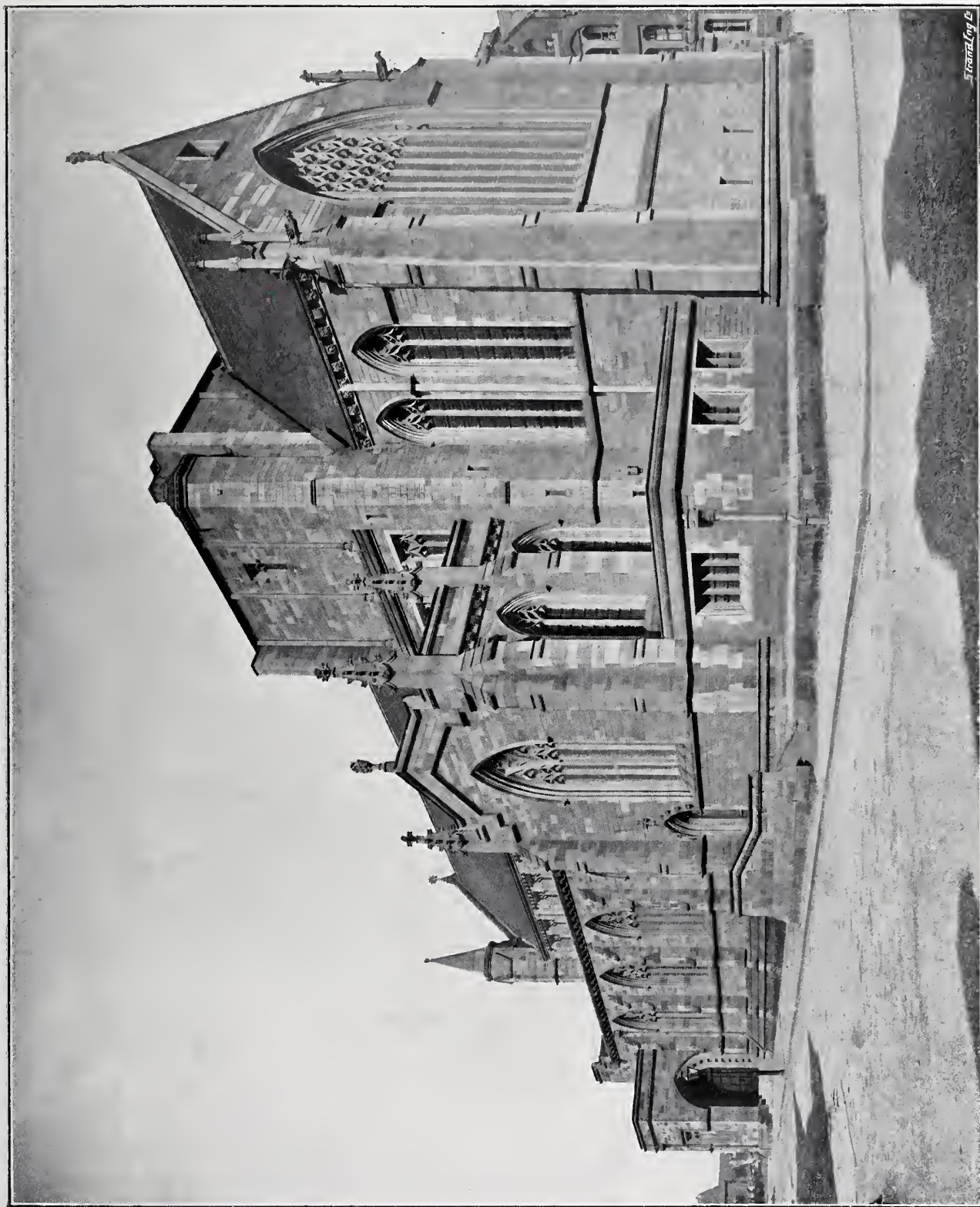




*Photo: Belford, Lenere and Co.*

THE MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH. THE UPPER HALL.  
J. MACINTYRE HENRY, ARCHITECT.





ST. HILDA'S CHURCH, WHITBY. THE LATE R. J. JOHNSON, ARCHITECT.

Photo: E. Dockree.





Photo: E. Dockree.

ST. HILDA'S CHURCH, WHITBY. CHANCEL.  
THE LATE R. J. JOHNSON, ARCHITECT.

of Peace Court-room, 40 ft. square. Its walls are panelled in oak, and the plaster ceiling is treated in a simple manner. The central panel of it, in the form of a flattened dome, is about 20 ft. square. There is a passenger lift in the southern section of the building running from basement to top floor. The heating is by means of pipes and radiators, supplemented by open fire-places.

The stone used was from the quarries of Prudham, Woodburn, and Blackpasture, Northumberland; the principal stair steps, etc., are of stones from Hopton-Wood quarry, near Birmingham, and other stairs are of stone from Barnton quarries, near Edinburgh.

The following were the contractors:—Mason and brick work, Messrs. G. and R. Cousin;





ST. HILDA'S CHURCH, WHITBY. THE SCREEN AND PULPIT.  
THE LATE R. J. JOHNSON, ARCHITECT.

Photo: E. Dockree.

joiner work, Mr. John Lownie; plumber work, Messrs. D. Purves & Co.; iron and steel work, Messrs. Redpath, Brown & Co.; plaster work, Mr. A. Hunter; glazier work, Messrs. A. Cunningham & Co.; marble and tile work, Messrs. Gunn & Co.; electric light work, Messrs. Chancellor & Peterkin; heating work, Messrs. Mackenzie &

Moncur; painter work, Mr. Thomas Hall—all of Edinburgh; slater work, Mr. A. Ogilvey, of Leith; fireproof flooring work, Messrs. Mark Fawcett & Co., of London; and the electric light fittings by Messrs. Osler & Co., of London. The stone carving is by Mr. W. Birnie Rhind, A.R.S.A. Mr. J. Macintyre Henry is the architect.





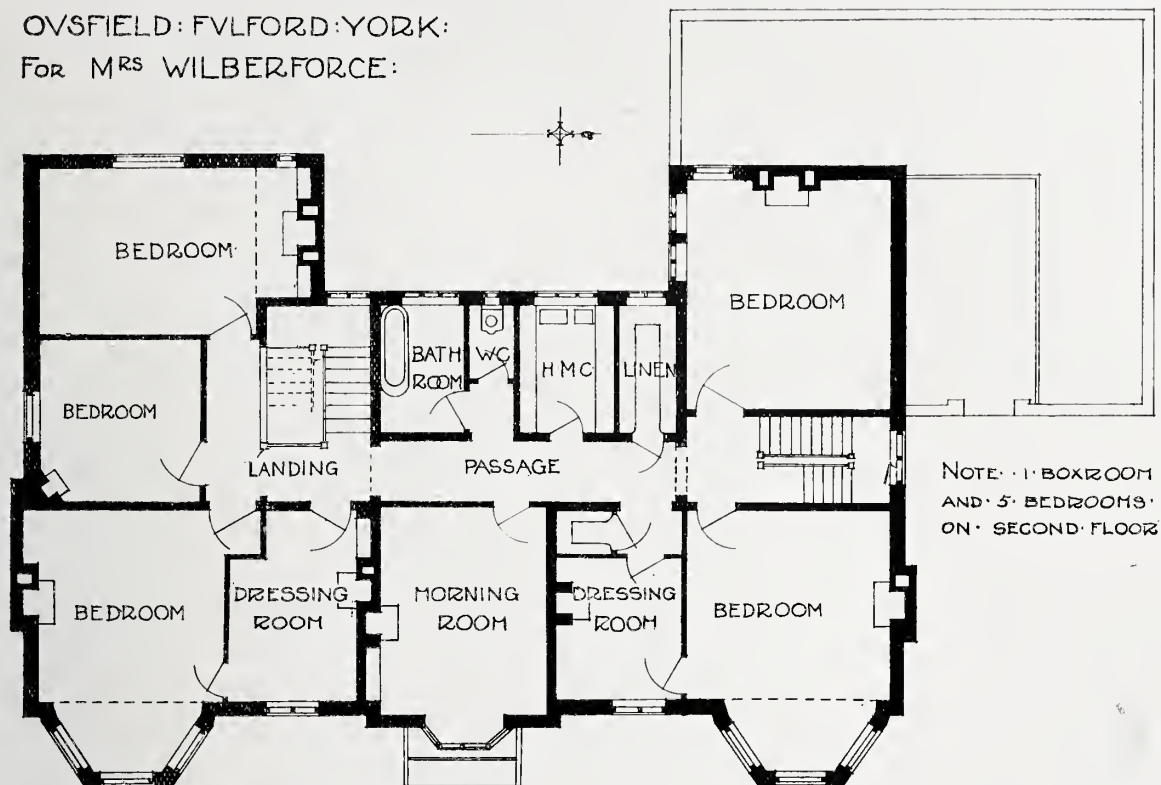
ST. HILDA'S CHURCH, WHITEBY. NAVE AND NORTH AISLE.  
THE LATE R. J. JOHNSON, ARCHITECT.

*Photo : E. Dockree.*

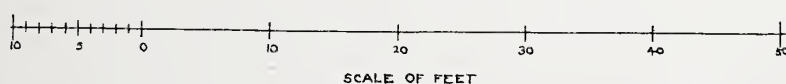


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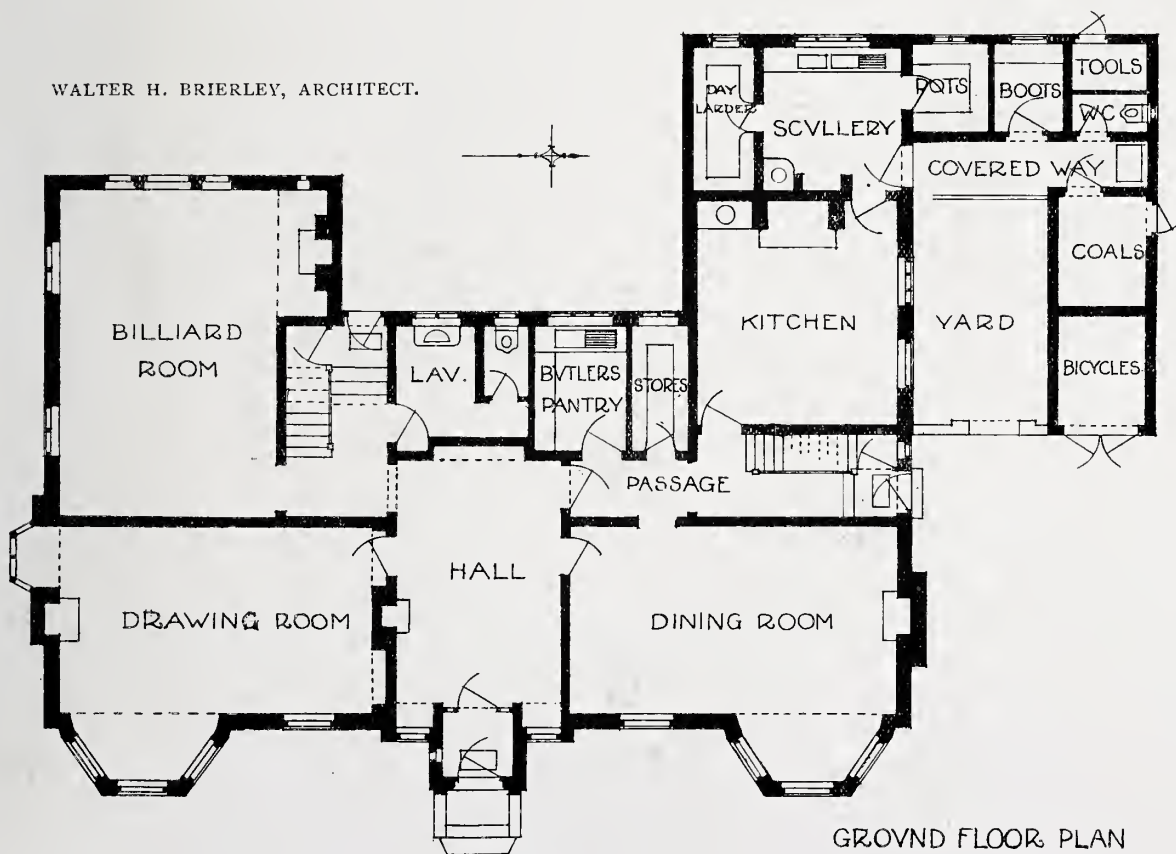
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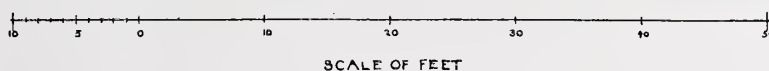
FIRST FLOOR PLAN



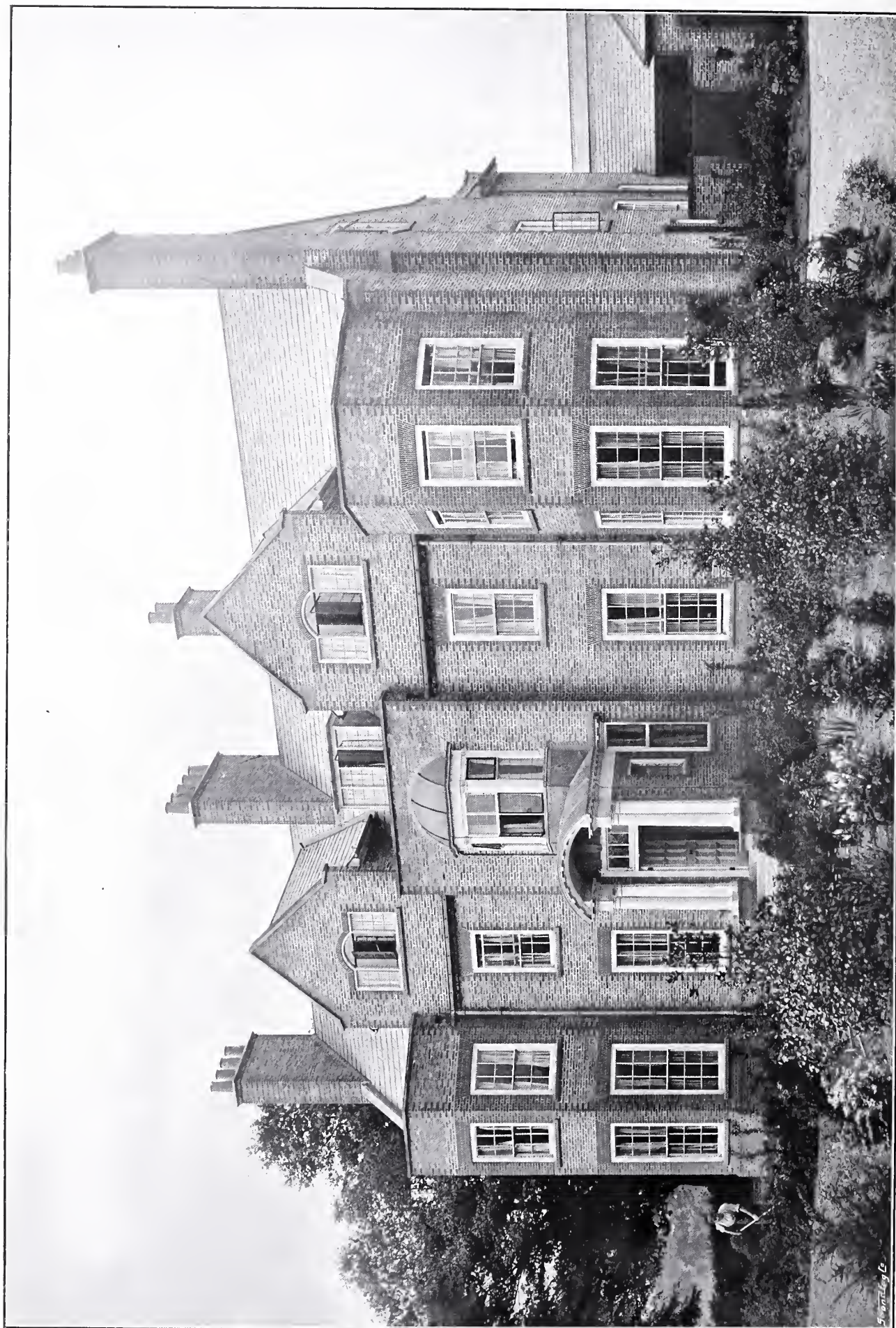
WALTER H. BRIERLEY, ARCHITECT.



GROVND FLOOR PLAN







"OUSEFIELD," FULFORD, YORK. WALTER H. BRIERLEY, ARCHITECT.

Photo: T. Leary.



# English Mediæval Figure-Sculpture.

## CHAPTER X.—THE LESSER SCULPTURE OF THE FOURTEENTH CENTURY.

THE architectural figure-sculpture of the second period of Gothic style can fall into two divisions: on the one hand were the works which were wrought in the fittings and furniture supplied from the shops of the great cities; on the other there were figure-carvings which were the work of the building mason on the spot—in the structure of the fabric itself. When we reach the end of the fourteenth century, and enter upon the third or latest period of English figure-sculpture, this distinction has become of importance as to style, and two separate chapters should be headed, one as dealing with the figure-carving of the mason and carpenter in their business of building, and the other as showing the shop productions, the reliefs and “tables,” which were distributed as furniture from the great centres. But in the main current of fourteenth-century art there cannot be assigned any distinct differences of quality; the stone-imager was still fresh from the banker-shed of the building mason, and the set pieces of stonework which he supplied to customers had no different a figure-style from what was being carved in the bosses and corbels of architectural use. The whole must be brought into one chapter, though it will be convenient to place the two classes of work in separate sections as indicating a distinct cleavage.

Yet, as distinguished from the sculpture of the first Gothic art, the general quality of all this work must be accepted as really one of decadence. If the effigies, the statues, and the images of the fourteenth century can be regarded as showing departures in sentiment from those of the earlier art, but as quite as masterly in accomplishment, the lesser sculpture of the same period, the reliefs, the spandrel figures, the corbels and boss subjects, fail in comparison. We miss the grand style which gave at Wells, at Westminster, and Lincoln a nobility to every piece. That “Greek” charm which so strangely favoured the early art is now gone, and in its place have come other interests of figure-sculpture, which somehow we feel to be on a lower plane.

It may be worth while to consider a moment what we mean by this judgement that the movement of fourteenth-century figure-style was no longer on the summit of mediæval art, but had taken a step aside. The romantic vividness of much of it, and the dexterity of its technique, are both unquestionable. Yet when we put it beside the thirteenth-century art, we have the misgiving that its liveliness is more marked than its force, and that in its intricacy and variety exceed expression—

that it tells stories, but no longer seems able to create ideas. Its moral power, as well as its actual scale, has somehow become petty.

Now this pettiness was no doubt in a certain sense essential to the position of figure-sculpture just at the end of the thirteenth century. There were two main circumstances—first the stage of sculptural proficiency just then reached by the stone-carver, and secondly the peculiar course of the Gothic building style in which the sculptor worked. For a hundred years his effort had been straining towards a distinct goal. The course of his progress had been from the indication of sacred story to its graphic representation, and this had led him by the way of the human figure and to its realisation in stone. Little by little his chisel had grown more capable of rendering imitatively the external aspects of the figure. But stone-sculpture is less a mimicking art than a decorative, and its limitations as to exact imitation are very practical. However strong its assertion to suggest natural forms and textures, this suggestion has to come under laws dictating the direction in which the imitation shall proceed. For example, the texture of stone forbids anything like an actual imitation of the forms of hair, of eyes, or of the weaving of draperies. Only, as it were, decently and under a veil can these and other features be suggested in stone; unveiled, the exaggerations needed for presentation show nakedly and are offensive. Of necessity therefore the art of the sculptor comes before its audience under reserve, and as long as the story the mediæval sculptor had to tell and the scenes he offered were under this same veil of reserve, subject and manner agreed. As long as attribute was accepted as distinguishing and interpreting the story, the dexterity of the sculptor was not called upon for tricks of representation, but lay in the broad nobility of his moral effects. But as his chisel grew proficient his efforts at realisation took him further than the suggestion of sedate morality in the sacred legend—he imagined its incidents, and the discrepancy between his imaginative power and the possibilities of stone carving appeared. To give force to portrayal, he had to exaggerate movement and texture; gesture had to be excessive, and costume elaborate. And the end of it was that the skill of the sculptor was finally diverted to condoning contortion with the help of elaborate accessories.

But besides this pettiness of motive that begins to show in fourteenth-century art there was a pettiness of scale forced upon him in the field of his work. There is a stage in the course of the



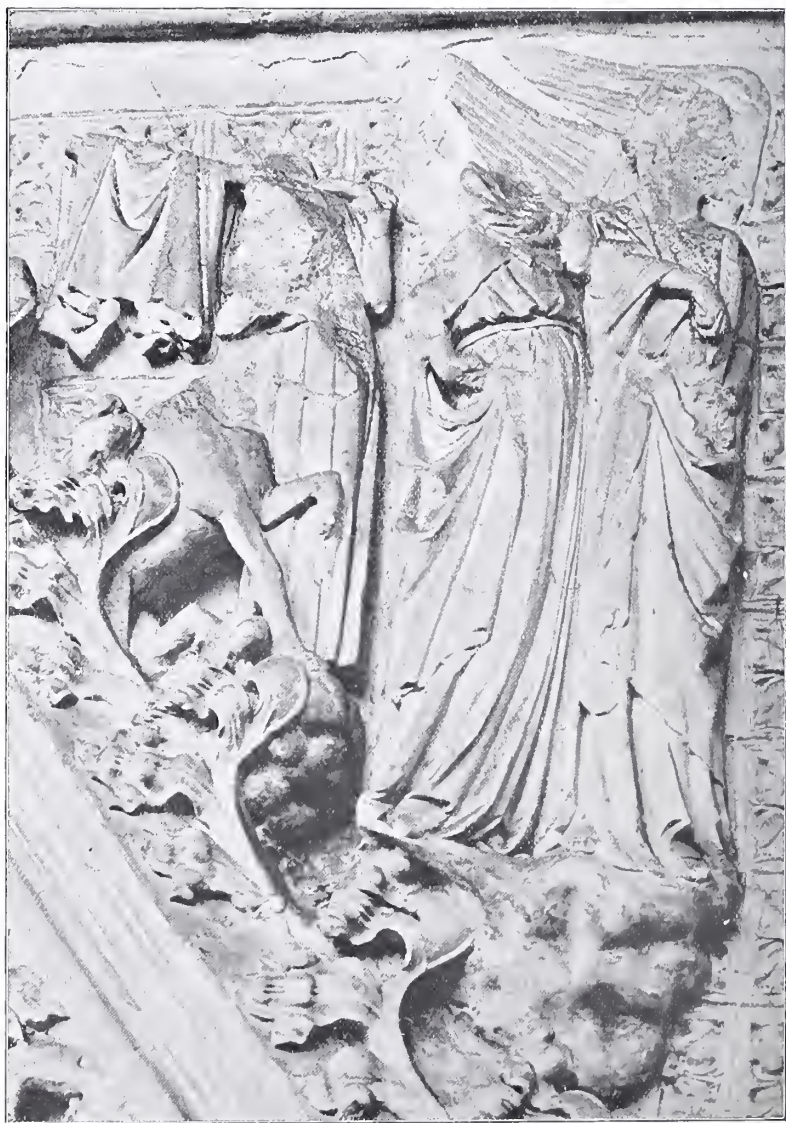


A. G.

FIG. 256.—NORWICH CATHEDRAL. DOOR INTO CLOISTER.

building arts when the constructive scheme which their arts develop becomes multiplied on the fabric surfaces as decoration. The delight and pride of the Gothic artist in his extraordinary science of weaving stone into coherent lattices comes out in his method of architectural ornament. Arch and gable in their graceful attenuations were the prime symbols of his achievement, and we find them plastered over his walls on all occasions and in every scale. The niche pinnacled, canopied, cusped, and traceried was the especial plaything of the fourteenth-century decoration. The surfaces which in the thirteenth century had been broad fields of figure-design, were in the fourteenth given up to architectural panellings, which only admitted the figure in interstices, parcelled it out by guiding lines, and used it as a mere variant on leafage. So it was that both in scale and moral expression the figure-sculpture of wall surfaces seems to grow petty in the fourteenth century.

A good instance of this shift of feeling in regard to architectural figure-sculpture is found at Norwich in the cloister doorway (Fig. 256), built c. 1297. Instead of having the broadly-sculptured tympanum of the thirteenth century, as it had been at Lincoln (see Fig. 111, Chap. VI.) twenty



A. G.

FIG. 257.—ELY CATHEDRAL. LADY CHAPEL.





A. G.

FIG. 259.—HECKINGTON CHURCH (LINCS.). EASTER SEPULCHRE.

years earlier—charged with the great picture of the Doom—the doorway at Norwich has relegated the Majesty of Christ to the arch moulding, where a series of picturesque canopied niches, set voussoir-wise, encloses a row of figures. Significant, too, of a changed ideal is the determined liveliness of attitudes shown in these figures when set beside the serious art of the earlier carvers. It is the ideal of an easel sculpture such as would develop in the shop-work of a great city.

#### SECTION I.—SHOP FIGURE STYLE.

From Norwich links of style run on directly to the Ely reliefs of the Lady Chapel, which ornament the long ranges of sedilia round the walls. They consist of some 120 spandrel carvings, and their character can be best judged from our illustration (Fig. 257). As pointed out by Dr. M. R. James,<sup>124</sup>

the literary motive is paramount; the object has been to

exhibit in all the detail of literary expression the Marian legends, and, indeed, ludicrous efforts at appropriate action appear in some of the graceful figures. The work is in the white soft "clunch" of the eastern counties, and was no doubt in the hands of shop-craftsmen accustomed to supply the stone-furniture of churches, possibly from Norwich. An ivory in the Victoria and Albert Museum is illustrated here (Fig. 258) as having the same tricks of gesture and sweep of draperies. And like the regular shop-article of ivory, the stone carving was highly coloured and gilded. The exaggeration of proportion in the heads and hands probably follows one of the usual expedients of the shop-work whereby the lowering emphasis which



A. G.

FIG. 258.—IVORY IN SOUTH KENSINGTON MUSEUM.

<sup>124</sup> "Monograph on Ely Lady Chapel."



A. G.

FIG. 260.—HECKINGTON CHURCH (LINCS.). FROM THE SEDILIA.



bright colour has on low relief is remedied. It is all now very much damaged, and hardly a head remains intact. But in its original brightness the whole must have been a magnificent vivid tapestry, and with the interest of a story-book; except for this, however, the figure-sculpture comes on no higher basis than the fretted leaf carving and the exuberant crockets of the overhanging canopies.

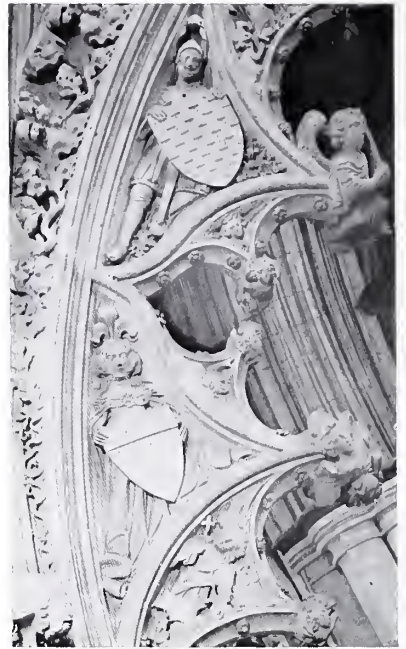
Of the same class, and with the same sense of gorgeous decoration, are the sculptured fittings which give richness to the chancel interiors of Heckington and Navenby in Lincolnshire, and to the neighbouring Nottinghamshire church of Hawton. They are stone panellings consisting of elaborate niche and canopy work of the same exuberant type as at Ely, but probably earlier in date. The chief pieces of work are on the north side in the "Easter Sepulchres," which are elaborately panelled and niched stone screens,



A. G.

FIG. 261.—HAWTON CHURCH (NOTTS.).  
EASTER SEPULCHRE.

some twelve feet high, lavishly decorated with figure-works representing the "Resurrection" and "Ascension" (see Figs. 259, 261). On the south sides of the chancel the sedilia have lofty ranges of similarly canopied niches capped by friezes (Fig. 260) showing the coronation of the Virgin and Christ.



A. G.

FIG. 262.—BEVERLEY MINSTER.  
PERCY TOMB.

The stone of these pieces is the Lincoln and Ancaster oolite, and they are insertions in the body of the building, so they are probably importations from the Lincoln or Stamford workshops. Of coarser texture than the carvings of clunch at Ely, they have less freedom and incisive cutting, but their composition has the same quality of decorative story-telling. The "Ascension" at Hawton, which forms the frieze of the Easter Sepulchre (Fig. 261), is a brilliant bit of well-modelled figure-ornament.

The well-known Yorkshire monument of the same style is the Percy tomb at Beverley, which may be described under similar terms, and as it is wrought in the magnesian limestone of Tadcaster, came no doubt from York workshops. We have already given illustrations of the statuettes, and show here (Fig. 262) the decorative relief work on the cusped spandrels of the great canopied arch. It will be seen how, in such use of the sacred story, figure-sculpture was on the way towards sinking into mere zoomorphic ornament; and it reached this bottom, as we shall show, in much of the fifteenth-century carving. Despite the accomplishment and ease of such sculpture, the product of these York workshops was really on the return road to barbarism.

Of sweeter saner expression were the contemporary architectural figure-sculptures of the south of England, where the stone furniture of screen and parapet have usually, in place of the wide canopied erections of northern art, slender panelled face-work, each panel separately niched for its figure. We have already given some beautiful specimens of this habit from the Rochester chapter-





FIG. 263.—EXETER CATHEDRAL. MINSTRELS' GALLERY.

A. G.

house doorway (see Figs. 254, 255); and the reredos screen at Christchurch, Hants, has other examples. They can be supplemented by the row of merry musician-angels which are carved on the parapet of the music gallery in the nave of Exeter (Fig. 263). In this south-western work the high forehead should be noticed, and this feature appears in two beautiful ivories now in the British Museum, which are considered as having been made for Bishop Grandisson, the builder of the west part of Exeter nave, c. 1345. We give the one leaf of a diptych (Fig. 264), the other half of which is in the Louvre.

But the most instructive series of figure-work, in the way of exhibiting the phases of southern style, are to be found in the "weepers" that are carved upon the faces of the tombs at Westminster and elsewhere. The habit of ornamenting with figure-work the sides of the sarcophagus on which the effigy was laid is an early one in Gothic art. We see it, for example, in the Purbeck tomb (c. 1207) of Bishop Marshall of Exeter, given in Fig. 149, Chap. VIII., and so throughout the

works of the Purbeck marblers, as at Worcester on Bishop Giffard's monument, c. 1300. In origin these panel-figures are allied to those we find on the Purbeck fonts (as at Christchurch, Hants), having no doubt been carved in imitation of the lead figure-work examples of which we showed in Chap. II. So they are an outcome of the general Romanesque decoration of metal shrines and reliquaries.

In freestone monuments they appear c. 1275, e.g. in the tomb of Lady FitzAlan, at



A. G.

FIG. 264.—BRITISH MUSEUM. IVORY MADE FOR BISHOP GRANDISSON OF EXETER (1327-1369).



A. G.

FIG. 265.—LINCOLN CATHEDRAL. EASTER SEPULCHRE.





A. G.

FIG. 267.—OXFORD CATHEDRAL. BISHOP FROM LADY MONTACUTE'S TOMB (D. 1353).



A. G.

FIG. 266.—HAWTON CHURCH. SOLDIER FROM EASTER SEPULCHRE.



A. G.

FIG. 268.—WESTMINSTER ABBEY. BRONZE WEEPER FROM TOMB OF EDWARD III.

Chichester, where beautiful little figures, set in quatrefoils, seem to represent her relations or companions. In 1285, at Hereford, we have the

“chapter” of sitting Knights Templar carved round the tomb shrine of Bishop Cantelupe, Grand Master of English Templars. These Hereford knights lead on directly to the sleeping soldiers carved on the Easter Sepulchres. The Lincoln (Fig 265) and Hawton (Fig. 266) examples are both fine in style—that of Lincoln seems c. 1300.



A. G.

FIG. 269.—WESTMINSTER ABBEY. WEEPERS FROM TOMB OF EDMUND CROUCHBACK (D. 1296).

Possibly of earlier date than these warriors were the standing figures of the Westminster tombs. Aveline, Countess of Lancaster, who is supposed to have died 1273, has carved on her sarcophagus six “mourners” in niches. Archbishop Peckham’s tomb at Canterbury (c. 1290), a monument probably supplied from London, has similar figures; as also has that of the Earl of Lancaster (Aveline’s husband, who died in 1296) in Westminster Abbey. After 1300, the fashion of representing in this way the children and relations of the deceased becomes general, and is found, for example, at Winchelsea, at St. Davids, and on many of the mid-England tombs of the middle of the fourteenth





FIG. 270.—WELLS CATHEDRAL. ANGEL FROM TOMB OF BISHOP MARCIA (D. 1302).

century. We illustrate one of the weepers on Lady Montacute's at Oxford (Fig. 267), where there is a good deal of the original painting left. The well-preserved whitestone weepers of the Reepham knight can be seen in Fig. 211, Chapter VIII.

These life-like representations, as in the bronze children (c. 1371) of Edward III.'s tomb (Fig. 268), have preserved to us in exact detail the fashions of fourteenth-century costume. The alabaster workers of the latter part of the century very usually introduced such little figures on their monuments, and we shall have occasion to return to their representations in dealing with the fifteenth-century art.

Here we illustrate the drift of the London craftsman towards shop-expression by examples taken from the Westminster tombs. Fig. 269 is from Crouchback's monument (1296). The figure of the queen shows a likeness to the large statues of the Eleanor crosses, and the fashion of the drapery of the king is what we have already

commented on as showing the influences of the continental sculptors. It would seem to this school we owe the beautiful reliefs on Bishop Marcia's tomb (c. 1300) at Wells (Fig. 270), a work we have already referred to London. But Aymer de Valence's weepers of five-and-twenty years later show less dignity if greater picturesqueness. And when we turn (Fig. 271) to the alabaster weepers of John of Eltham (d. 1334) we note the exaggerations of attitude and dis-

proportions of extremities that marked the later Ely carving. Though the alabaster in this case came from Derbyshire, the work on the tomb seems likely to have been done in London, and it is of interest to compare all this with an ivory at the Victoria and Albert Museum (Fig. 272), which is labelled English and in attitudes and sentiment has close resemblance to the Eltham weepers. It is possible, also, to recognise at Canterbury the same style (Fig. 273) in the lively little groups which are carved in the trefoils of Archbishop Meopham's tomb. May we not, therefore, refer this figure-work, like that on the Rochester doorway (see Figs. 254, 255) to London? for here again are the broadly-folded draperies, and the heads full of expression and gesture, which give character to the alabaster weepers of Westminster.

EDWARD S. PRIOR. ARTHUR GARDNER.

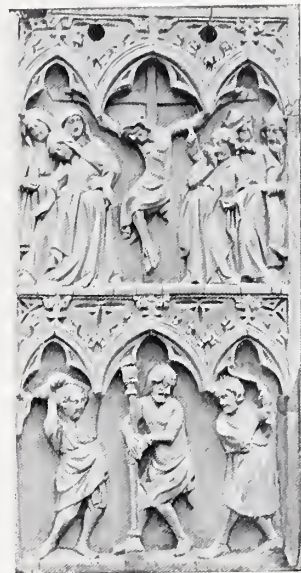


FIG. 272.—IVORY IN SOUTH KENSINGTON MUSEUM.



FIG. 271.—WESTMINSTER ABBEY. WEEPER FROM TOMB OF JOHN OF ELTHAM (D. 1334). (ALABASTER.)



FIG. 273.—CANTERBURY CATHEDRAL. TOMB OF ARCHBISHOP MEOPHAM (D. 1333).



# Books.

## MEDIÆVAL ART.

Mediæval Art. By W. R. Lethaby. Price 8s. 6d. 1904. London: Duckworth & Co., Henrietta Street, W.C.

IN the presence of a great building we can have the excitement of a personal interview with the past. We can see with its eyes, and love with its loves. "Westminster Abbey," as Mr. Lethaby writes, "is not a record merely, but a sample of the thirteenth century." "Every school of art," he continues, "is the product of antecedent arts plus the national equation of the moment"; and he gives us an analysis of the sources, and then a full characterisation of the outburst of Gothic and its equation of "Frenchness."

And what one especially likes is that Mr. Lethaby is not afraid to give distinct opinions. A certain squeamishness in having any is too apparent in many archæologists. They hide their personalities behind the details of investigation. But in these pages we have the advantage of a sympathetic and authoritative insight into many controversies. The results of the spirited inquiry which has on the Continent been long directed to the problems of mediæval archæology are here presented to English readers, dissected and pronounced upon. Viollet-le-Duc, Choisy, and Strzygowski, Anthyme St. Paul, Enlart and Delio, Emile Mâle and Lasteyrie, contribute to the solutions, but the decisions are Mr. Lethaby's own. These are the theories of the foundations of mediæval art on the débris of Roman civilisation; of the Romano-Gallic origins that in South France have taken the name of Romance;<sup>1</sup> of the Carolingian claims of West Germany; of the Lombardic of North Italy; of the constant assertion by papal Rome to headship in every movement; that finally of the Byzantine sources from the "Rome" of the Eastern Empire, brought by the direct channel of Ravenna to flow over the fields of West Europe. And Mr. Lethaby goes behind them all and takes us eastward still to the early Christian arts of Syria, Egypt, and Armenia for the real origins of mediæval art. So we are on the borders of Persia, the ancient mother of the "flower" in decoration, and of the scheme of building, too, that covers structure with a decorative skin.

Is it then to the East that we owe everything always? An Egyptian archæologist tells me that the "interlacement" and the "knot," which have as long a lineage in western ornament as the "flower," betray from the first, in Egyptian, in Greek, in Roman, in Byzantine, as well as in Romanesque, a Norse element—that they came as truly and constantly from the North as from the Icelandic Atlantis came, age by age, the material which has laid and relaid the plains of Europe. There are, too, other indications that the tree of Gothic art had its fertility in a subsoil of northern origin. If marble is of the East, wood is of the North. Surface decoration is the ornament of the

marbler, but the framing, as of a long ship, makes the glory of the wood-wright. What, indeed, is the ribbed ogival vault but a translation into stone of the framing of the centreing that the concrete vault requires? Gothic style is a curiously intricate mixture of northern constructive with eastern decorative ideals.

With this reservation we may pass to the first half of "Mediæval Art," which is directed to teaching us how wave by wave, during "the thousand years of receptivity," there flowed into the West the tide of eastern impulses, till "the long infiltration of the eastern spirit to the point of saturation" resulted in "the bursting out of the new, yet old, energy shaped to northern requirements." The foundations of Romanesque—"Byzantesque," as Mr. Lethaby would call them—are sketched in the East from Asia Minor to Italy; we are then taken through Pisan and Lombardic to the Rhenish Romanesque, and so to the French of the south-east and south-west; to the Burgundian and the Norman, with their branch developments in England. And in each case it is shown how the schemes and ideas of these arts grew directly from the eastern origins.

For the wide diffusion and general likeness of the whole Romanesque building style, c. 1101, he gives the explanation that the Lombardic masters of building had freedom to travel, and set the model in each district. This is a reduction to a reasonable hypothesis of the "Comacine" claims that declare the cathedrals of Europe built by an Italian freemason organisation. That Lombard builders are often mentioned in eleventh-century documents seems certain. But it is true, I think, to say that the Romanesque style and the monastic advances in the arts were independent of nationality, whether Italian or German, for the reason that in mediæval society the Benedictine cloister made a nation of itself. And in fairness the fervour of the new monasticism—that of the Cistercians and Augustinians—which in the first half of the twelfth century caused another wave of building style to traverse Europe, must be counted as outside nationality. Mr. Lethaby, however, calls this impulse "French" and "Burgundian" synonymously—"Burgundian" because in Burgundy was the chief home of these reformations; "French" because so the second purpose of his book, the "Frenchness" of Gothic art, finds expression. How in the royal domain of France were gathered up the traditions of many schools, and how they there quickened into the typical great Gothic, is the burden of the last half of "Mediæval Art."

Mr. Lethaby's descriptions leave a vivid impression. "Gothic architecture is a sort of fairy story in stone. In the building of the great cathedrals there is an element we cannot understand. The old builders worked wonders into them; they had the ability, which children have, to call up enchantment." Their

<sup>1</sup> Mr. Lethaby would wish to make the word "Romance" replace "Gothic," but the old limited meaning is, we think, now too strongly grown for transplantation.



works "are more than buildings, more than art, something intangible was built into them with their stones, and burnt into their glass. The work of a man, a man may understand; but these are the work of ages, of nations. All is a consistent development, stone balanced by stone, vault springs from vault, interlacing tracery sustains brilliantly-dyed glass as branches hold sun-saturated foliage, towers stand firm as cliffs, spires are flung into the air like fountains." "From whichever point of view we may approach them," he continues, "the great cathedrals satisfy us. Nothing is marked, nothing is clever, nothing is individual, nor thrust forward as artistic; they are serene, masterly, non-personal, like works of nature."

A critical examination of the plan and construction of this great architecture is followed by a description of the chief French cathedrals and of their building, after which comes a discussion of their sculpture and painting, with much vivid description and interesting detail. There follows again a chapter on the personal side of French mason-craft, giving many particulars of the French master-masons and their methods.

And all is extremely well put. The French Gothic—that "noble and adventurous style"—matured in the small royal domain must in any appraisal be accounted the "typical great Gothic." As page 262 has it: "When we inquire of precedence, of scale, of the science of construction and energy of production, and of the development of the ancillary arts . . . which make up the drama of architecture, we must confess that the source and strength of Gothic is to be found in North France."

It will be seen that Mr. Lethaby would make our confession quite orthodox, in the view that Gothic was "French" from beginning to end. As he puts it distinctly, page 136: "France not only *led* but *invented*." The italics are his. But I have to confess to a heresy; some of the words of this confession strike me as ill-chosen. "Invention" seems a bad idea to read into that growth of the arts which Mr. Lethaby has eloquently portrayed. And as to the facts of the French style, in his own pages we read it that of the three master-signs of Gothic building, one, the pointed arch, is to be given to the Byzantines; the second, the ribbed vault, to the Anglo-Normans; the flying buttress alone was French invention.

But is priority in the "invention" of any building expedients worth claiming in this matter? The seeds of Gothic art, spread broadcast by the wide dispersion of monastic civilisation, sprang up simultaneously in a thousand places in West Europe. As it is generally impossible to trace a natural species to its origin—to say that at any definite place or time its characters were first evolved because those characters show many sources, so it seems to me that Gothic art cannot be pinned to any *one* source, and was never "*invented*." The "noble and adventurous" use made the precedence of the Île de France, and it is superfluous homage to add to this abundant claim the title of "inventor" of Gothic.

But aside of the invention claim Mr. Lethaby's

pages give us little definition and no real analysis of the action of the French art on the course of Gothic in other countries. The implication is simply that it was continuous and dominating.

That the arts of the nations of Western Europe were of a common type is unmistakable. What was done in one centre would always be influenced from the neighbouring centres. Indeed, the habits of feudal ownership in the twelfth and thirteenth centuries were shifting these centres, interchanging territories, and retracing the boundaries of nationalities, so that "France," "England," "Germany" were perpetually splitting up and recombining. For example, under the Norman and Angevin kings first one part of France and then another made one nation with England. Under such conditions there could be no check to the freemasonry of craft by which any practice or achievement of Gothic art would become common property. The craftsman of one district would wander to another, would pick up experiences and devices, and carry them on to a new work. This contemporaneous give and take is evident throughout. Secondly, the patrons of building, the lords secular and ecclesiastic, were to a large extent cosmopolitan. They were, at any rate, constant travellers, who, on coming home, would dictate new ideas of plan or decoration to the craftsmen—very often would import the actual works of art themselves, the shrines and ivories which they fancied. Thirdly, the craftsman or artisan himself was often directly imported, and exercised the style of one country on the soil of another.

Examples of these several influences could be pointed out in mediæval building styles in England and on the Continent, showing connections now in one way and now in another between the arts on either side of the Channel. The main currents of styles, however, were not always of the same strength or always in the same direction. In England as elsewhere throughout Western Europe up to the middle of the twelfth century, style was monastic, and nationality very much obliterated. From 1180 to the Papal Interdict (1207), which stopped building in England, the English and Norman art had an individuality which ran in close connection and was in alliance with the Flemish. Independently the Île de France was developing the great Gothic, a bit of which was brought wholesale into England (1174) at Canterbury, by the "artifex" William of Sens. Then, from c. 1200 to 1250, English art, which had taken no lesson from this importation, ran decidedly in a rut of its own—a consequence, as Mr. Lethaby points out, of the loss of the Norman kingdom to the English crown. From 1250 to 1280 there came an alliance of detail between the French and the English style. This was the time when the masters of the "Île de France" Gothic were distributing the "High Gothic" widely, even as far as Sweden and Hungary. But not "at any remove" did the English style borrow from the French as in the plan and bay scheme of Westminster, or *vice versa*, but the French from the English in the mid-rib of the Amiens vault (as mentioned by Mr. Lethaby) immediately and contemporaneously. And they went again



their own ways. The English cathedral of St. Paul, which was built at this date, our largest English quire (not mentioned, by-the-by, in Mr. Lethaby's pages, though its details are well preserved in Hollar's print), the great Yorkshire abbeys, and the splendid rebuilding of Exeter, neither in plan nor construction were in any way "French." And after 1300 resemblances as to detail rapidly disappear. In fact, as Mr. Lethaby himself pronounces, "the English art was a true development, continually influenced from France but not artificially imported."

However, this final pronouncement is a contradiction of much in his other pages. The sentence we quoted above as to the "source and strength of Gothic" continues as to the English transition that it "followed" the French "step by step at one remove." Immediately preceding had been the implication that English Anglo-Norman was "French" because it was Norman, and following was the same implication as to Fountains—because it was Burgundian! "Frenchness" is, therefore, not only that "variation" of art which, as page 140 truly declares, was so marked in the *Île de France* that it makes "the High Gothic of this region form a species apart"—it seems to be applied by Mr. Lethaby to anything that can be associated with any part of the present French Government. Has he not, then, missed an important example of "Frenchness" in the early North African churches mentioned on page 33? Algeria, like Normandy and Burgundy, was not French in 1200, but it now is!

Indeed, before the end of the book the comprehensiveness of "Frenchness" increases, till it seems merely to qualify a certain excellence in the writer's eyes, much as when we speak of a French cook. Might we say that the "French" cooks are too many, and the essential argument as to the distinctness and distinction of the great French Gothic spoiled thereby?

Mr. Lethaby's contention would seem to be that the art of Paris stood beside the arts of all Europe, not as an elder brother merely, but as a mother beside her children. Such a relationship between the arts of two countries arises when the emigrants of the one colonise the territory of the other and extirpate the native style, or when travellers and students of art, adopting the completed works of another style, bring it back wholesale, and make out of their importation a fresh departure. So Renaissance art came into England "at one remove." But this relationship needs a separation of time, which, I think, cannot be shown as to English-French Gothic.

The attempt to maintain a comprehensive motherhood for "French" style, is responsible for much in Mr. Lethaby's pages. As to Malmesbury, for example, where the combination of pointed ribbed vaulting with English Romanesque structure seems to him to require dating, not to c. 1142, but to c. 1160,<sup>2</sup> because these vaults show a "knowledge of the solution arrived at" in the "*Île de France*." But that solution

had been reached at St. Denis (1140). Except for the theory of "one remove," why should not the knowledge have been contemporary? Indeed, since both pointed arch and ribbed vaulting were in use in England (1140), why should they not have been used together at that date, independently of any knowledge of the *Île de France*?

As to Lincoln, the suggestion of "Frenchness" is given by Mr. Lethaby, first because its style is Anglo-Norman, secondly as to the planning of its east end by St. Hugh, because this is somewhat like Villars de Honnecourt's plan of Vaucelles, near Cambrai (dedicated 1235)—but Lincoln quire was planned 1198!

Again, the Rochester doorway is of "French" extraction because of its likeness to the south door of Le Mans nave, dated by Mr. Lethaby c. 1160, but Mr. St. John Hope dates the Rochester front c. 1130. The children in these cases seem somehow to have been a generation elder to the supposititious mother.

The implication of "Frenchness" is given in the cases of the Canterbury and Westminster quires without reservation or definition. The reader may know, but it is left to the chance of his knowledge, that the French elements, in either case, are not only obvious but also distinctly limited. No hint is given that in both is to be seen, side by side with them, a distinct Gothic style, that of the English Purbeck marblers, connected with the Caen style of Normandy (but not of it), having alliance perhaps with Flemish and Rhenish art, but which in no sense can be said to derive from the *Île de France*. When, therefore, Mr. Lethaby speaks of the likeness of Westminster Abbey to Rheims Cathedral, it seems to me a similitude as of Monmouth to Macedon. Both the English and the French are splendid apsed churches, and in both kings were crowned—after that, similarity ceases.

The philosopher, we know, is of no country, and therefore, perhaps, we have what seem to be apologies for thinking anything in England English or as done at English hands. But apology is really not often needed. From the bronze candlestick of Gloucester (now in the Victoria and Albert Museum) to the Wilton and Westminster paintings and enamels, all are put by Mr. Lethaby as aliens. But this raises a curious question. As to the Gloucester bronze, from many records we know of goldsmiths and bronze-founders that did many works in the eleventh and twelfth centuries in England. Again we read of quite a number of English painters and goldsmiths of the thirteenth century. The destruction of gold work and bronze, of painting and enamel, in England has been almost complete. But were the agents of this destruction—the decays, the riots and iconoclasms—all anxious to show this philosophic patriotism? Did they systematically destroy every English work and hand on only those of foreign hands? Indeed, the ascription of works of art in England to foreign artists seems to me to proceed too hastily, when it relies solely on like-

<sup>2</sup> Another reason given is that the vaulting in question occurs in the nave, which would be likely to be built a certain time after the quire. But this overlooks the likelihood of the east

bays of the nave being built simultaneously with the crossing for the accommodation of the quire in the usual monastic fashion.



nesses shown to certain works abroad. It should also show unlikeness to what was done in England, and this part of the argument is not taken up in "Mediæval Art." For example, in the last of Mr. Lethaby's appendices, one reads an implication of "Frenchness at one remove" as to English effigies. "Our earliest effigy in full relief is probably that of King John at Worcester, and this follows the style of Richard's effigies at Fontevrault and Rouen." Now the so-called "Cœur de Lion" figures at these places differ amazingly: they are of two different schools of sculpture. That "John" at Worcester could be like both would be a marvel. His Purbeck marble figure, c. 1220, is, in fact, like neither, but at only a small remove follows the Purbeck marble figure of Bishop Poore at Salisbury, c. 1215, which in the same way follows closely upon the Purbeck "Bishop Marshall" of Exeter, c. 1205. The pedigree of King John's figure is distinctly and immediately English.

It may be said, however, that the sifting of evidence as to English origins is not part of Mr. Lethaby's *métier*, which in this book is the discovery to English readers of the "Frenchness" of French Gothic, the proclamation of its style with all the prerogatives of its high distinction. He does this triumphantly and authoritatively. It is well to have this in evidence while the restorations that in France are sapping day by day the credit of French cathedrals have still left evidence for the beauty and magic of their great style; soon it will be hearsay only. It is well, too, that the full case for the French influence, in its action on mediæval art, should be stated—the reservations as to English art and the minutiae of action and reaction can be catalogued later.

E. S. PRIOR.

#### A GREAT OFFICE.

The Royal Insurance Company's Building, Liverpool. J. Francis Doyle, architect. Edited by J. Newby Hetherington. 21s. net. London: B. T. Batsford, 94, High Holborn.

THE saunterer in Dale Street, Liverpool (people do saunter even there), sees as he walks with head in air a golden hemisphere against the clouds. Maybe it is primarily an allegory; it is also in historic fact the scalp or skull-top of a great embodiment of the Royal Insurance Company.

The history of the world, which is the history of architecture, reveals the fact that, alongside of that demand on the builder which religion makes in every age, each great epoch of construction is marked by the supremacy of some special force, commercial or social, which exhibits its strength in architecture. To say this is indeed but to re-state the truism that any great human activity will always find expression, for good or evil, in bricks and mortar—or in something more costly of the same genus.

It is the converse of this truth which has special interest; the fact that in any age the architecture will give an index to the powers that have the upper hand. The baths and amphitheatres of Rome, the fortress

palaces of Florence, the Via Nuova at Genoa, Yorkshire's abbeys and Manchester's mills, all tell their several tales of the successive submission of the nations to commerce, luxury, or militarism, to the rule of the intellectual or the monastic life.

Our own age, as befits its complexity, can tell no simple story by its architectural signs. The index is not a single pointer. Park Lane would persuade the stranger that our old nobility and our new plutocracy were the powers in the land. New-born universities with their new-born buildings would assure him that the study of books was our national passion, and costly public libraries by scores would confirm this assurance. Whitehall would convince him that an ever-increasing strength of government was finding its manifestation in strength of masonry. But nothing, I believe, would so dissociate our present age from its architectural predecessors as the appearance in our streets of vast palaces dedicated to the business of the great corporations who make their money by relieving other people of risk.

Two generations ago one insurance building was thought worthy to figure in Britton's book on the Public Buildings of London—the very modest County Fire Office which faces down the southern reach of Regent Street. To-day, if anyone should be courageous and industrious enough to chronicle the larger buildings of England's great towns, he would find it needful to give a very forward place to the architectural undertakings of the companies that deal with insurance.

Liverpool is a town of fine buildings. It owns, for example, St. George's Hall; but there are few structures in the town that offer a greater challenge to attention than this great *palazzo* which Mr. J. F. Doyle has designed for the Royal Insurance Company. The challenge is taken up on the whole with pleasure; the general outlines of the building are comely, even noble; and proclaim some allegiance to Mr. Norman Shaw, R.A., who was the assessor in the competition and, after Mr. Doyle's appointment, advisory architect. It is true that rustication is applied to every stage of the building with such persistence that the half-smothered design appears to struggle into view with difficulty, like a melody choked in variations; but there are strength and balance in the proportions, value in the materials, and an absence of vagrant invention, which together give the building an undoubted worth.

The editor of the book on the building pleads for the general desirability of such monographs as this which he issues. His plea has occasional justification. I am glad, for example, to own Gibbs's book on the Radcliffe Library at Oxford, and should rejoice to discover that Ictinus had left behind him an illustrated work on the Parthenon (with a "foreword" by Pericles); but I own that I dread the prospect of a quarto for every building, even if the illustrations are as well done as these in the present volume.

It is difficult for an architect, even for an owner, to judge whether his new-made fabric is worthy of the crown and honour of publication.

PAUL WATERHOUSE.





*By permission of Mr. B. T. Batsford.*

PRINCIPAL ENTRANCE, THE ROYAL INSURANCE BUILDING, LIVERPOOL.  
J. FRANCIS DOYLE, ARCHITECT.



THE ARCHITECTURAL  
REVIEW, MARCH,  
1905, VOLUME XVII.  
NO. 100.





ST. MARK'S, VENICE. INTERIOR VIEW SHOWING THE DEFLECTION OF THE VAULT OF THE "PARADISE."

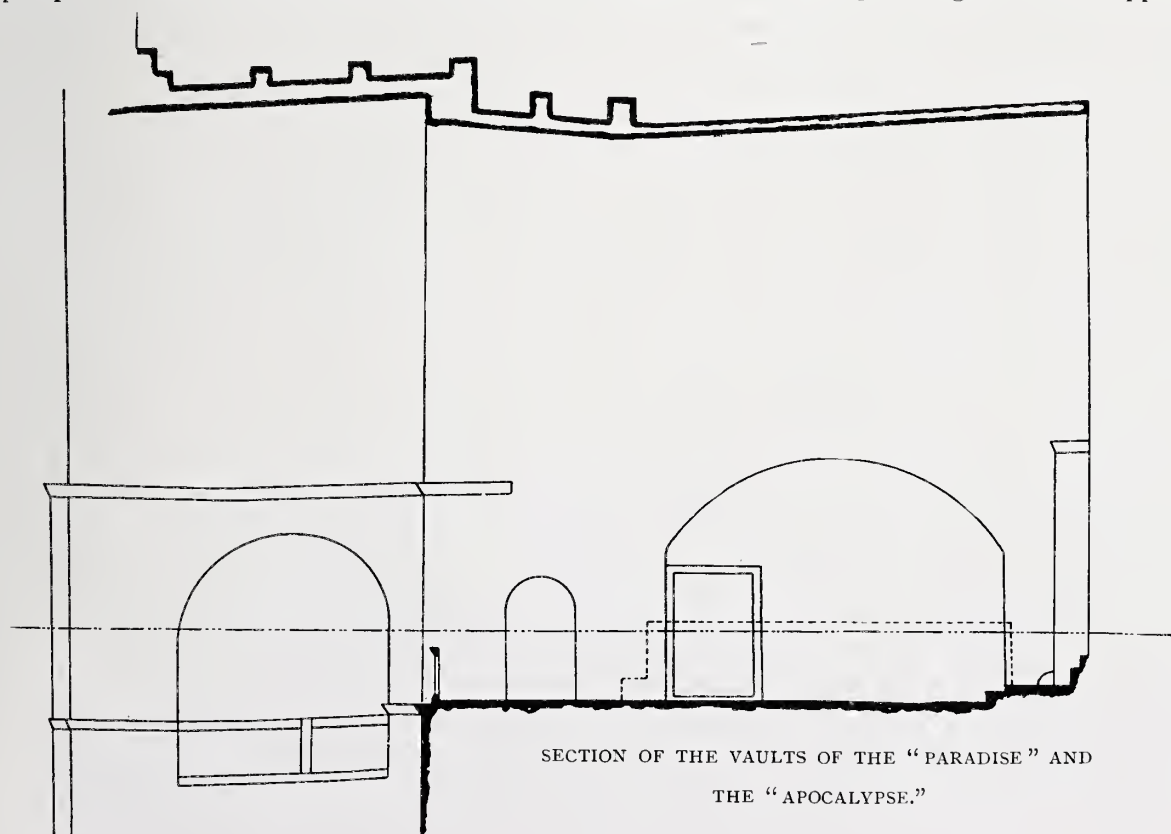


# The Present Condition of St. Mark's, Venice.

FOR nearly four hundred years, that is about half of its whole life, the Basilica of San Marco has been a source of anxiety to those responsible for its preservation. There are, broadly speaking, four causes for this alarm. First, the settlement of foundations, due in part at least to the fact that as the Republic grew in wealth and splendour, it enlarged and endowed the shrine of its patron, imposing a weight of ornament that the original foundations were never intended to carry. The foundations neither of St. Mark's nor of the Ducal Palace rest on piles, but on a flooring (*zatterone*) of wooden beams laid horizontally in a trench cut in the clay subsoil. Secondly, to the complicated structure of the roof with its five cupolas disposed in the shape of a cross, which renders free drainage difficult and makes infiltration of rainwater easy, while the weight of the cupolas themselves has continuously exercised a dangerous pressure on the brick vaults of the interior which carry them. Thirdly, the cohesion of the brick walls has steadily deteriorated. As in the case of the Campanile so in the case of St. Mark's, the mortar has lost its tenacity and the bricks can be picked out by hand in some places. When the Campanile and St. Mark's were built it would seem that master-masons had lost the secret of the excellent Roman mortar and had not discovered cement. It has been suggested that the prospect of the millennium and the imminent

end of all things affected the quality of work within a reasonable distance of the year 1000 A.D.; however that may be, the fact remains that walls of that period are usually most unsatisfactory. Fourthly, and closely connected with the state of the walls, comes the fact that the veneer of marble or mosaic which covers the walls both inside and out has constantly shown a tendency to come away.

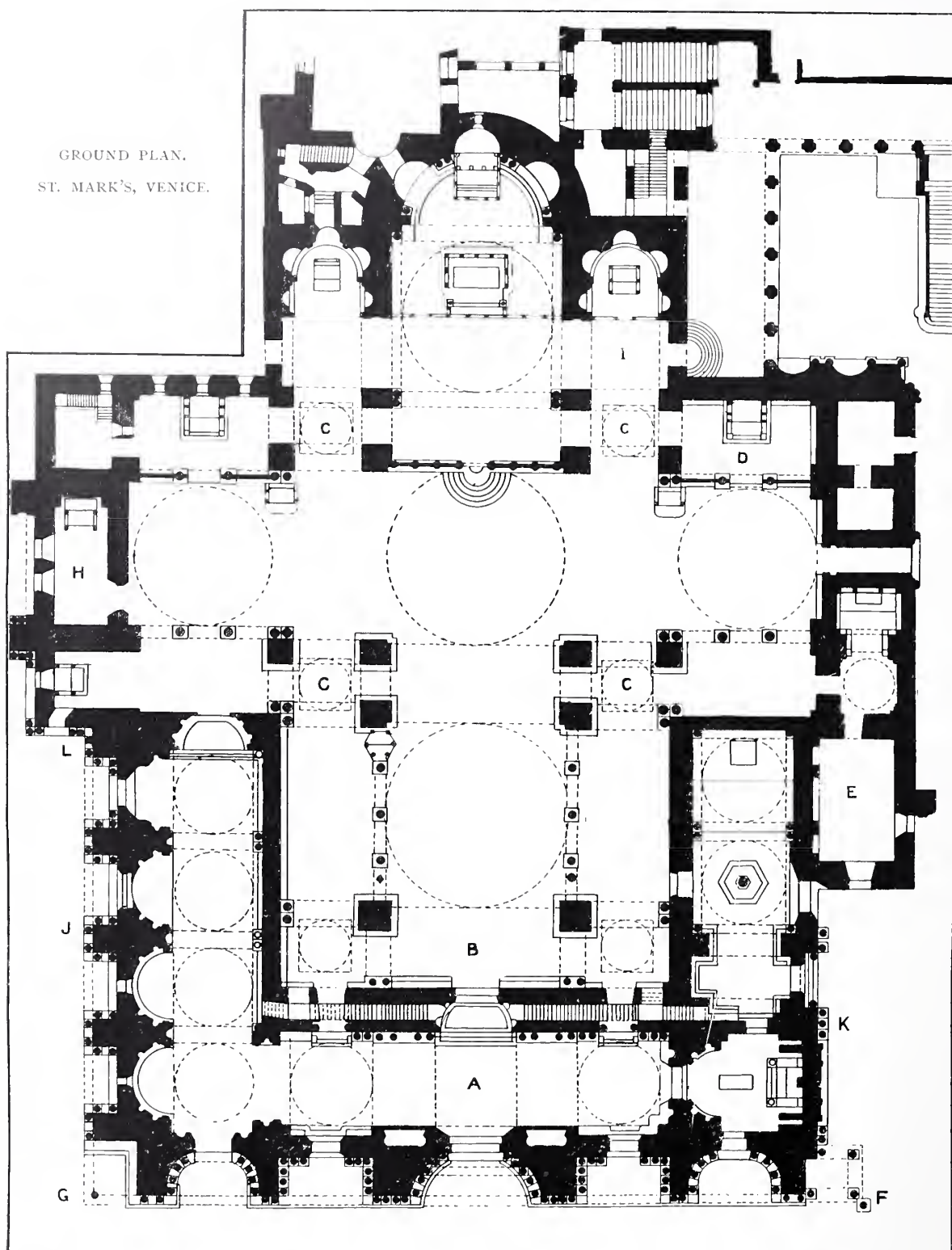
We get the first serious note of alarm about the year 1529 when Jacopo Sansovino was appointed architect to the Procurators of S. Marco, the officials who had charge of the building. Sansovino found that a serious settlement was taking place in the foundations of the apse, the oldest part of the building, threatening to bring over the eastern or choir cupola. To meet the danger he built the great buttress, which can be seen from the yard at the back of the church and which still successfully performs its duty of holding up the organ loft. Then came the great fire of 1574, which spread from the Ducal Palace and burned the southern cupola, seriously damaging the structure of the roof. In 1603 the coating of marble showed signs of detachment from the outer walls, and the Government ordered all shops to be removed from about the church. In 1615 the northern wall received a partial restoration, but the radical mischief, the state of the foundations, was not dealt with. In 1630 Longhena was appointed



SECTION OF THE VAULTS OF THE "PARADISE" AND  
THE "APOCALYPSE."



GROUND PLAN.  
ST. MARK'S, VENICE.



*References.*

A—Vault of the "Paradise."  
B—Vault of the "Apocalypse."  
C, C, C, C—The Four Tribunes.  
D—Chapel of the Crucifix.  
E—Treasury.  
F—S. Sofia corner.

G—S. Alipio corner.  
H—Chapel of S. Isidoro.  
I—Chapel of S. Clemente.  
J, K—Meduna's restoration, cir. 1850.  
L—North-Eastern Minaret.



architect and undertook a further restoration of the northern wall. In 1648 the Great Council declared that "as the Church of St. Mark's, more especially its mosaic decorations, receives much damage from the firing of mortars, which has now become common in the Piazza, all such salvoes are for the future forbidden without express permission of this Council," a decree which eloquently demonstrates a grave alarm for the stability of the fabric. Between 1675 and 1690 both the central and northern cupolas called for restoration; and in 1688 so dangerous was the state of the interior marble veneering that the size and weight of the Doges' coats-of-arms, which were hung upon the walls were limited, and finally, in 1722, the coats were all removed and the custom of hanging up the ducal shields was abolished altogether, to the great loss of heraldry.

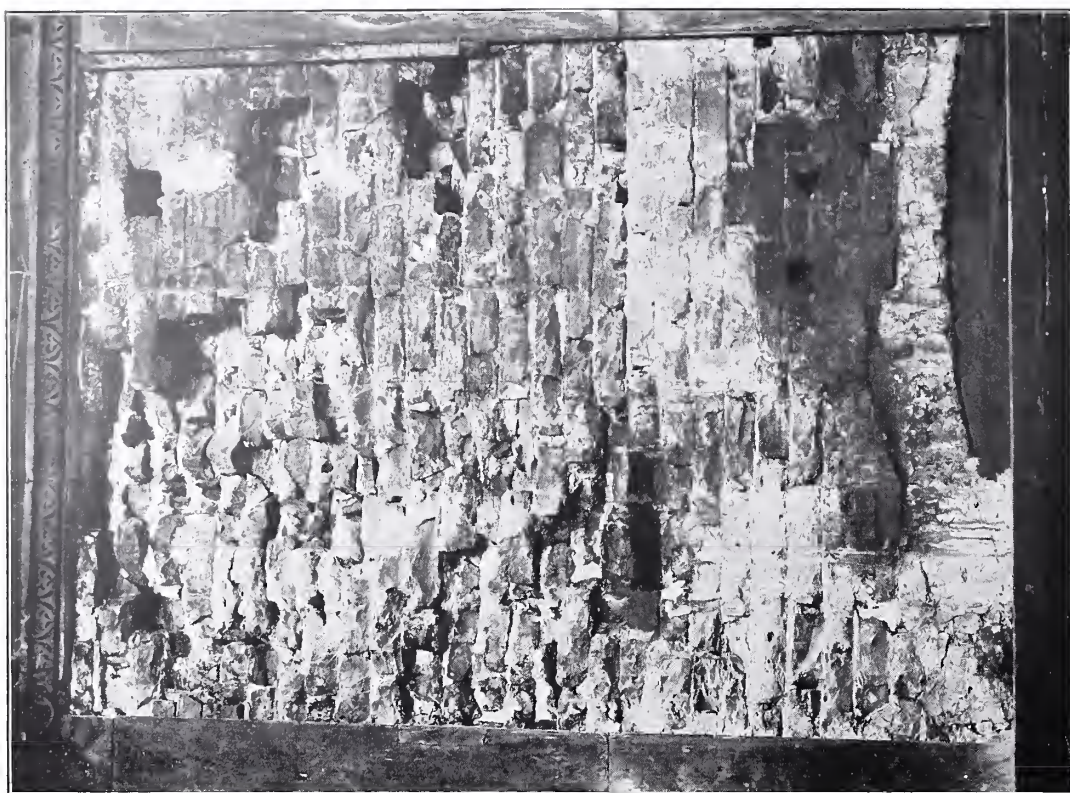
In 1721 we come to Zendrini's famous restorations; and here for the first time we are faced by the same problems which are exercising the custodians of the Basilica to-day, the depression and deformation of the vaults of the "Apocalypse" and the "Paradise," immediately over the main entrance, caused by settlement of foundations, disintegration of walls, and pressure of the western cupola. Zendrini relieved the vaults of the pressure caused by the outer casing of the cupola, which he discharged directly on to the walls; and he bound the brick drum of the cupola round with an iron

tire. But his work was only partially carried out, and later architects in their efforts to strengthen the weak vaults increased the weight upon their crown. So that in 1778 the condition of the cupola again aroused alarm, while at the same time the state of the S. Alipio corner rendered some fortification imperative. Finally, about the middle of last century, the architect Meduna was called in chiefly to deal radically with the northern and southern walls; the walls that look to the Piazza dei Leoncini and to the Piazzetta. Though fault may well be found with Meduna's restoration of the marble veneer and mosaics on these walls as being artistically cold, and as having lost a large part of that vitality of form and colour with which most of the ornamentation of S. Marco is instinct, his structural work still remains as the most important restoration that has been applied to the building. He made the first attempt to deal with the foundations; but his operations on the northern foundations were, unfortunately, confined to the three middle bays, leaving the angle of S. Alipio and the eastern minaret towards the Patriarch's Palace untouched, with results which we shall presently note. On the southern side his work was complete for the whole length of the wall between the angle of S. Sofia and the wall of the Treasury. Meduna adopted the following system: On the outside of the ancient foundations he drove in larch piles about eleven feet long;

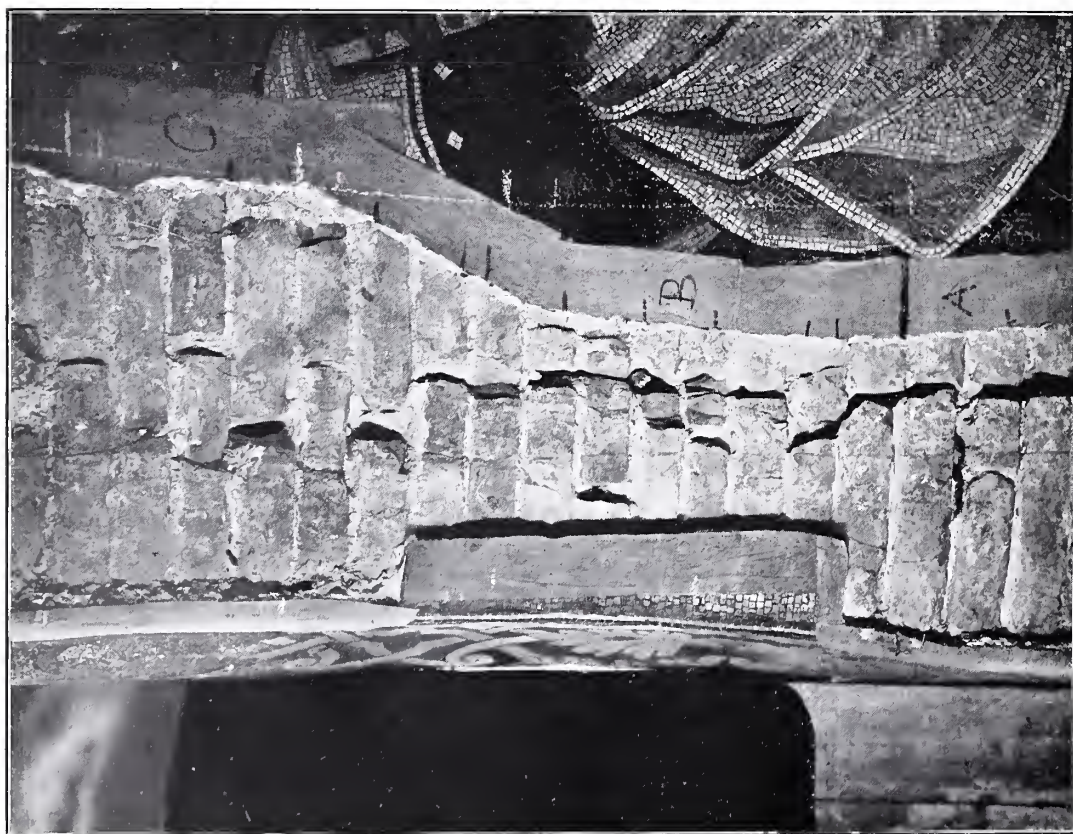


ARCH TO THE NORTH OF THE TRIBUNE OF THE CRUCIFIX.





WALLING OVER THE DOORWAY OF S. ISIDORO.



SOFFIT OF THE ARCH ON THE NORTH OF THE  
TRIBUNE OF THE CRUCIFIX.



in between the pile heads he forced blocks of stone to secure their immobility. On the bed thus constructed he laid a platform of oak boards, and on this again slabs of the Veronese stone called *secchiaro*. To blend the old foundations and the subsidiary fortifications as closely together as possible, large blocks of Euganean trachite were, at certain points, bonded into the old foundations for the depth of about a foot and a half, leaving a foot and a half embedded in the new work; further, both old and new foundations were mortised for the whole length of the restorations.

So far as it has been tested by time, Meduna's work has proved satisfactory. There has been no further settlement at the points which he restored; and had his scheme been applied to both northern and southern walls in their entirety the older foundations would have been caught in a vice which would have kept them stationary. The S. Sofia corner and the south wall are in excellent condition as regards foundations; but unfortunately Meduna's work on the north wall was not carried west to the S. Alipio angle, nor east to the last minaret. At both those points serious settlement is in progress, and they form one of the chief anxieties of the present custodians. From Meduna's time down to the present day, though the church has never been without vigilant supervision and frequent minor restoration, no works of capital importance for the upkeep of the fabric have been undertaken.

This brief *résumé* of the principal dates and operations of reconstruction abundantly proves that San Marco has for long given cause for anxiety, that the authorities have not been indifferent to their charge, and that, as yet, no irremediable injury has happened to the structure. But it would be folly to ignore the gravity of the recent report with which we shall presently deal.

The difficulties of construction in Venice are great, owing to the nature of the subsoil upon which foundations have to be laid, and to the corrosive action of salts and nitres. The Venetians themselves say, "*le case di Venezia stanno su per creanza*" ("Venetian houses stand up out of politeness"); but on the other hand the ability of the Venetian architects is incontestable. The restorations of the Ducal Palace, of the Procuratie Vecchie, and of many a private palace in Venice, are proof sufficient. There need be no alarm as to the structural restorations. No doubt the dread in the public mind is lest in the course of structural restorations the exquisite decoration should suffer irreparable damage. In spite of the unsatisfactory nature of previous attempts to touch the decoration, more especially in the northern aisle and on the northern and southern exterior walls, the obvious love and

veneration for the building which inspires the report of Signori Manfredi and Marangoni, as well as the striking success with which they have already removed and replaced here and there, where it was necessary, small portions of the ornamental incrustation, lead us to hope that the work may safely be entrusted to their hands. In any case, the decoration is absolutely dependent on the structure. If the fabric goes the decoration goes with it.

The whole question of the restoration of San Marco has recently been brought to the front again, partly as a result of the fall of the Campanile. After that event a new director of the works, Signor Manfredi, was appointed, and he was called upon to furnish a report as to the state of the building. This report has recently been given to the public, and has occasioned considerable discussion and alarm, not altogether unjustified. The report, from which we have quoted and will quote, lays bare what is doubtless a progressive malady, which must be arrested if the building is not to be irretrievably lost. What St. Mark's has suffered from most has been the want of a coherent and radical system of restoration and preservation. It has never been treated as an organic whole; previous restorations have been temporary, palliative, *ad hoc*. The opportunity has now presented itself, and has been seized, for making a thorough examination of the whole building and for proposing a co-ordinated scheme for its preservation.

We are now face to face with the inevitable alternative; you must either preserve the building or it will sooner or later fall in. No doubt the extremists, who are hostile to any restoration at all, are right in saying that it would last a long time yet; but the end is none the less inevitable. No building of the age of St. Mark's will endure unless preservative measures are taken from time to time. The theory of certain Italian and American architects that the inequalities of level and the inclination of the walls are the intentional subtleties of mediæval builders, appears to be sufficiently refuted by the obvious subsidence of the pavement supports and by the cracks in the tribune pilasters, for example, which hold up the central cupola. Preservation seems to be the only reasonable attitude, and as a step towards that the masterly report of Signori Manfredi and Marangoni is of the highest value. We will summarize, step by step, their statements as to the present condition of the fabric and their proposals for its safety.

The foundations, which are the part of the building most difficult to study or to repair, display, as we noted at the beginning, a certain weakness which has been the main cause of the





CORNER OF S. ALPIO.

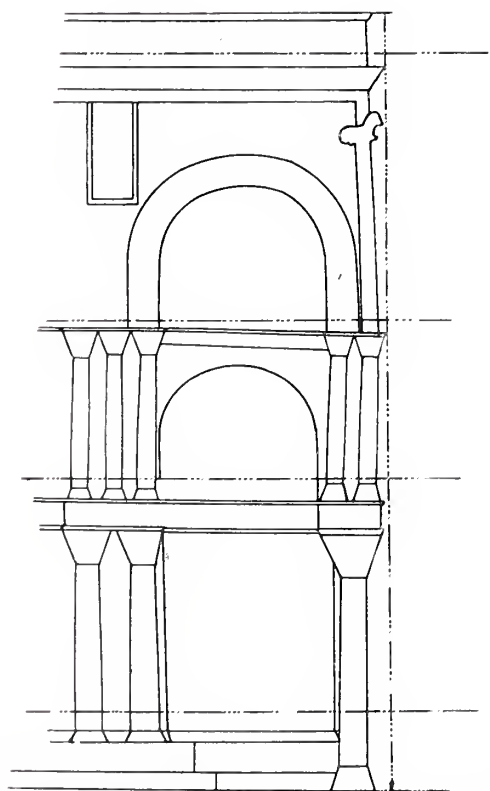
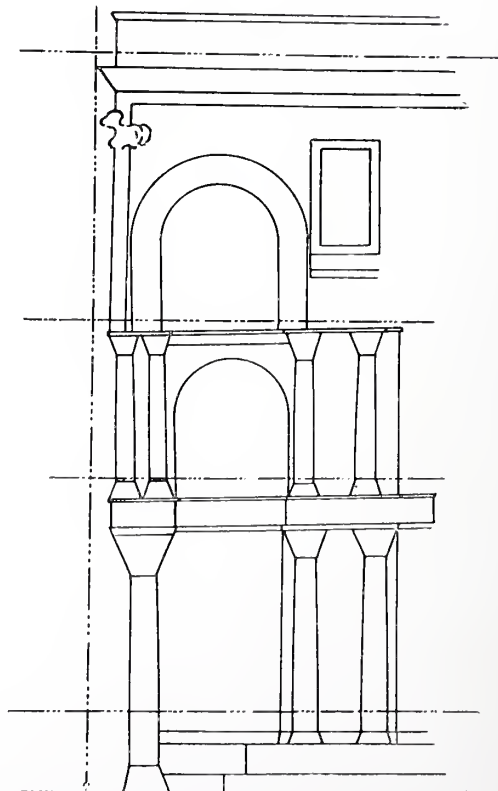


DIAGRAM OF THE CORNER OF S. ALPIO.





inclination of the walls, the threatening state of the choir cupola, the settlement at the S. Alipio angle and under the eastern minaret on the north side. Signor Manfredi has not had time yet to make a detailed examination of the whole system, but the success of Meduna's operations on part of the north wall, and on the south wall from the S. Sofia angle to the Treasury, suggests the adoption of his scheme of fortification. Whether it will be possible or necessary to apply this system to the whole foundations of the building is as yet uncertain.

The walls date from the middle of the eleventh century. The marble veneer was applied about 1071, and the mosaics, in part, about 1100. This coating of marble and mosaic has for long hidden the walls and left their actual condition a matter of conjecture. But recently it has been necessary to remove temporarily at certain points either marble or mosaic where it has threatened to leave the wall. This operation has laid bare the fact the walls are in a serious state of disintegration, a fact that will render any operations on the foundations more delicate and dangerous. Where the brick has been laid bare hitherto, the walls have been grouted before the marble or mosaic has been replaced.

The vaults of the "Paradise" and the "Apocalypse," the first vaults as you enter the main door, are visibly deformed and depressed at their crown. This movement dates back to the earlier part of the eighteenth century, and the numerous guards or "spie" which have now been placed as a precautionary measure to give warning of any further progress, do not show that the movement is continuing at present; but an earthquake might at any moment set up a movement which it would now be difficult to arrest. The principal causes of the deformation of the two vaults are the defective foundations and the weight of the roof which presses on the crown of the vaults.

The tribunes in the great pilasters at the angles of intersection of nave, choir and transepts, show the same defects as the vaults of the "Paradise" and "Apocalypse," though in a less serious degree. The deflection from the perpendicular is, however, quite visible in the pilasters, especially in the south-eastern one. These pilasters, as carrying the whole weight of the central cupola and much of the weight of the roof, are of the highest importance in the structure of the building. A settlement has taken place here also, but not equally in the foundations of each of the pilasters. This has produced a dislocation of the framework of the cupola which rests on them. The mischief appears to be serious, and Signor Manfredi has already begun the restoration of

the tribune of the Crucifix. The movement, however, even if it is still in progress, is very slow, and dates at least from the end of the sixteenth century, as is proved by the presence of wooden wedges applied between the bricks of the arch, and found under mosaics which have never been touched since that date. Signor Manfredi proposes to bind the pilasters where they show signs of weakness with metal bands; on the restoration at this point he speaks with reassuring confidence.

The angle of S. Alipio, however, presents graver defects. As noted above, Meduna's fortification of the foundations did not reach as far as this corner, and there has been a further settlement, so that the angle is seriously off plumb, and the walls of the angle are almost detached from the main body of the church wall. Traces of this may be seen in the cracks on the marble coating. In fact, the whole angle is virtually detached from the rest of the building, and is merely kept in its place by an iron tie-rod.

The minaret at the eastern end of the north wall is in a like condition—and for a like cause, the fact that Meduna's fortifications were not carried so far.

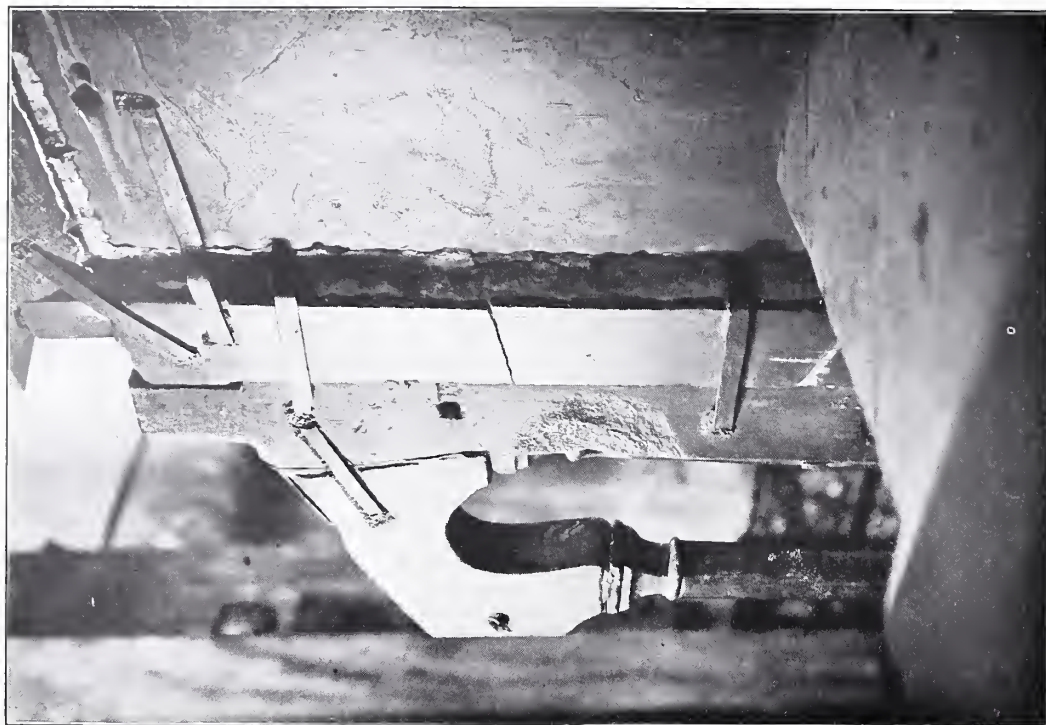
Finally the apse, the oldest part of the building, is so surrounded by other buildings that a thorough examination of its condition is not completed as yet. It would be advisable, if possible, to clear away all contiguous buildings. But Sansovino's buttress bears witness to its need for support; and to the naked eye there is visible a serious inclination outwards which has also affected the choir cupola. Other support, to carry the weight of the roof, is absolutely necessary.

Turning now to the roof with its five cupolas: Were it not for the condition of the walls and foundations, the condition of the domes, with the exception of the choir cupola, is not bad. The choir cupola has not been taken in hand since the middle of the eighteenth century, and there is no evidence that the defects from which it is suffering are, at present, progressive. But it is very seriously off plumb; its framework is defective and rotten.

The central cupola has suffered at its base by the movement of the four great pilasters which carry it; and with the arrest of that movement the mischief in the cupola will cease.

The cupola towards the Piazza, again, if in danger at all, is threatened by the condition of the vaults of the "Paradise" and "Apocalypse," which carry part of its weight. In itself its condition is not alarming. The guards, or "spie," show no sign of progressive movement. The iron girdle round the brickwork base of the cupola, placed there by the architect Zendrini at the close of the eighteenth century, now requires renewing;





INTERIOR OF STAIRCASE OF THE PULPIT CALLED THE "BIGONZO."



IRON TIES IN COLUMN OF THE ATRIUM.



and for greater support, in view of the weakness of the vaults, it is advisable to apply a second girdle round the lower part of the drum.

The remaining cupolas, the Santissimo towards the Ducal Palace, and the Madonna towards the Leoncini, give no cause for anxiety.

On the whole, then, the state of the roof is fairly good. The weakest point is the defective leading, which allows infiltration of water to the certain and rapid destruction of the woodwork.

Signor Manfredi's report contains an examination of the decorative parts of the building. The whole tone of the report leads one to believe that these would be touched with reverent hands where structural restoration made it imperative to touch them at all. The external decoration, the great balustrade for example, and the columns and capitals of the façade, have suffered most cruelly from the vicious use of iron clamps; iron, the most deadly enemy to stone. These he rightly proposes to replace by copper clamps. The marbles of the interior are in a good condition, and could easily be removed and reapplied where restoration of the walls is necessary. The mosaics of the vaults present a greater difficulty; but they, too, can be removed in blocks without disintegrating the tesserae. Indeed, in certain places where this has already been done the eye cannot detect the point of operation. As to the pavement of the church, Signor Manfredi wishes to restore; not in the crude fashion of the unlucky restorations of the north nave, but with the full intention to use as far as possible the old material, and where that fails to employ carefully selected Oriental marbles *cut by hand*. Whether such a restoration is desirable we feel some doubts; but Signor Manfredi urges, with effect, that owing to subsidence and curvature of the floor the old designs are deformed, some having almost entirely disappeared.

To resume the report as far as the structural part of the building is concerned; the points requiring immediate attention are the angle of S. Alipio, the north-east minaret, the vault of the "Apocalypse," the four pilasters supporting the central cupola, and the apse; and there is no reason why the skill of Italian architects should fail to arrest the progress of mischief. It is true, however, that there will still remain the whole question of the foundations and walls throughout the rest of the building where restoration has not taken place.

At a first reading Signor Manfredi's convincing report may justly waken alarm, but we must remember that it is only one among a number of similar reports which have been presented to the authorities during the last four hundred years, that it is the most thorough of

them all, and that throughout there is no note of despair, only of warning. Moreover, it may well have been expedient to press home the more salient points of danger in order to rouse public attention and to ensure the necessary support from the Government. In this it has been successful, for the Minister of Public Instruction, Signor Orlando, has promised in Parliament that no considerations of mistaken economy shall be allowed to prevent the preservation of that noble monument, St. Mark's at Venice.

This is a promise which we hope to see maintained; though we cannot conceal a fear lest the very modest sum estimated for "the more urgent works" may lead in the end to disillusionment.

We append in proximate British currency the summary of the estimate:

#### I.—STRUCTURAL RESTORATIONS.

1. The construction of a provisional shoring for the vaults of the "Paradise" and "Apocalypse" ready to be applied on the first signs of any further settlement - - - - -	£ 480
2. The restoration of the said two vaults, including the second iron girdle for the cupola towards the Piazza - - -	2,020
3. The restoration of the great west window - - - - -	205
4. Consolidation of the four tribunes in the four main pilasters, including metal binding of the pilasters - - -	1,600
5. Restoration of the angle of S. Alipio - - -	640
6. Consolidation of the choir cupola and partial reconstruction of the frame - - -	280
	<u>5,225</u>

#### II.—DECORATIVE RESTORATIONS.

1. Restorations of the capitals of the external gallery - - - - -	£ 432
2. Restoration of split architraves, etc. - - -	90
3. Replacing a column of veined Greek marble in the minaret to the right of the great cusp - - - - -	70
4. Restoration of the balustrade on the loggia of S. Alipio - - - - -	102
5. Restoration of the bronze doors - - -	118
6. Restoration of the great pulpit, called the "bigonzo" - - - - -	87
	<u>899</u>
Total - - - - -	<u>£6,124</u>

NOTE.—I am especially obliged to the Fabriceria di San Marco and to the architect, Signor Manfredi, and his assistant, Signor Marangoni, not merely for permission to use their report, but also for the photographs which illustrate this article.

HORATIO F. BROWN.



*Strandling*

Photo: E. Dockree.

THE WELLINGTON ARCH, HYDE PARK CORNER. DECIMUS BURTON, ARCHITECT.



# The Life and Work of Decimus Burton.—I.

THE architectural historian of the distant future may well be excused if he formulates a theory that there were two Decimus Burtons—father and son, arguing from parallel cases in the Italian Renaissance, and from the extreme difficulty of reconciling the accepted dates of his life and works, which undoubtedly overlap, but are far from coinciding.

The facts are certainly remarkable. On the one hand he entered upon practice at an exceptionally early age, and owing to his professional connections at once obtained an important position among the public architects of the day; but he soon abandoned this kind of work in favour of a domestic practice, so that the buildings by which alone he is now remembered are contemporary with those of Nash, Soane, Wilkins, and other leading men already well advanced in age. On the other hand he outlived all the Greek Revivalists, and died at the age of eighty-one, in the full tide of the Gothic revival, and within a few days of the death of George Edmund Street. So long, indeed, did he survive his own public reputation that in referring to his death the President of the Institute thought it necessary to remind his audience that Burton was a past Vice-President, and that half a century before he had been a ruling power and light in the profession.

Decimus Burton was born in 1800, and was the tenth son of James Burton, one of the most successful builders of the day, largely employed in the great development of London which took place about the time of the Regency. He appears to have been educated privately, and received his professional training partly with George Madox the architect, and partly in his own father's office. In 1817 an original design for a bridge gained him admission to the Royal Academy Schools, according to the method of competing for studentships then in vogue. In 1821 he entered on independent practice, and at once secured some commissions for private houses in Regent's Park. The autograph drawings for Albany Lodge still exist, and their rudimentary and sketchy character shows on what scanty data the contractor of the period was accustomed to estimate. Four other houses of the same kind followed: one of these, "The Holme," was his father's residence; another for Mr. Greenough is more carefully illustrated by a "show" drawing, probably made for exhibition. Here carefully-drawn plans and elevations are grouped round a perspective sketch in pencil and watercolour on a system which he always followed in such cases. The house is strictly symmetrical

in outline, and the main rooms are laid out on axial lines. As the offices are in the basement the whole of the ground floor is given up to reception-rooms, mostly *en suite*, and 'grouped round a circular "saloon" in the centre. The hall at this period had long lost its use as a sitting-room; here even the name does not occur, and a small passage dignified by the title of vestibule leads direct into the saloon. The rooms at each angle of the block are not carried up to the first-floor level, and the plan at this stage becomes cruciform, an ingenious device which gives interest to the exterior, and ensures a good play of light and shade. The only remarkable point about the plan here is the absence of a servants' staircase, while, as might be expected, the sanitary arrangements defy all the most elementary laws of hygiene as observed to-day.

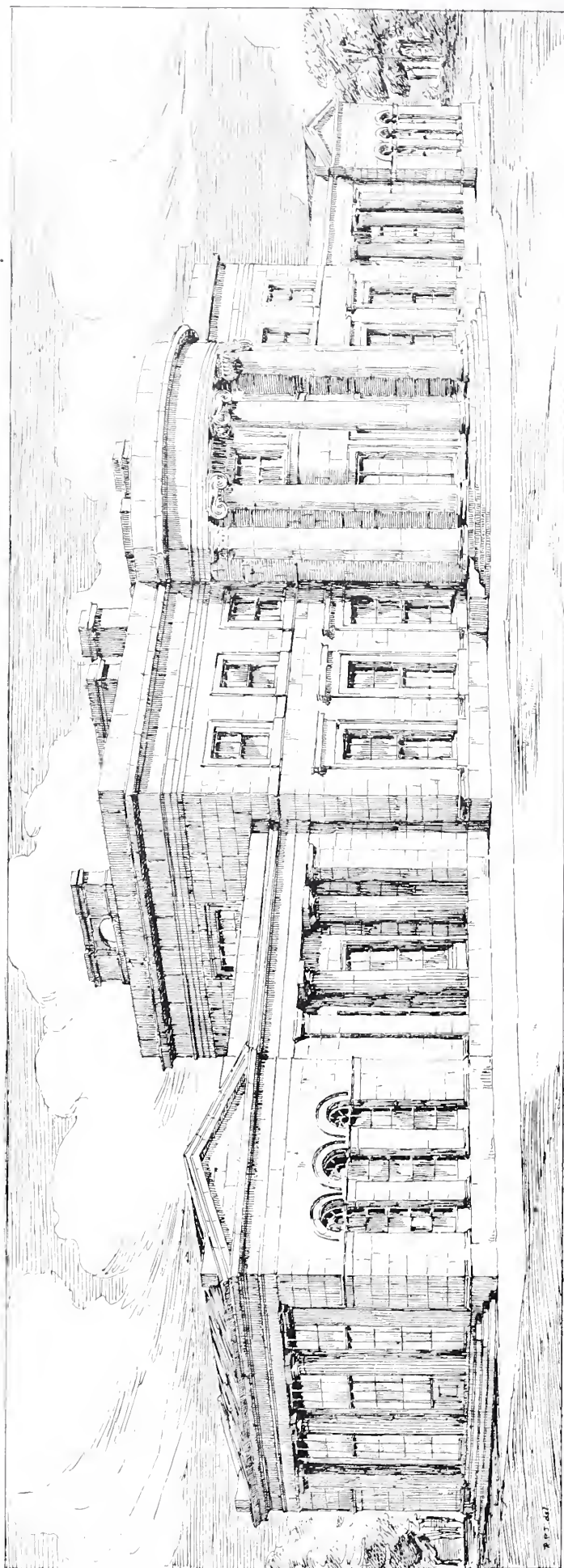
The elevations show a Greek treatment which may be further considered in connection with Burton's larger type of house. The whole effect is dignified and sedate, and unavoidable modern details, such as chimney-stacks, are simply treated without any attempt to conceal their existence.

As an example of the larger country house, "Holwood," Kent, is here illustrated.<sup>1</sup> The plan is again symmetrical, the central portion two-storeyed, with a lower wing at each end forming a long and narrow block in which all the main reception-rooms face the same way (there is no indication whatever on the drawings of aspect, which was at that time considered to be of very slight importance). The central vestibule, which would nowadays be called the hall, is carried up to the roof and top-lighted, and the main staircase is given more than usual space and prominence.

The point which would now strike an architect most forcibly is the small scale of the kitchen wing, which appears to have been thought adequate for a house of this size. On the other hand the inclusion of the conservatory as an integral part of the design is an expedient which might well be more generally followed. It would save us from the excrescences which disfigure so many modern houses, and in this case the glass roof meets any objection which the florist might raise on the ground of insufficient window space. The bedrooms are grouped round the gallery above the vestibule, and the comfort of the rooms as regards draughts and the position of the bed is often sacrificed for the sake of symmetry in the placing of the doors on the gallery. This desperate adherence to symmetry at all costs is further evident in the curious planning of the two rooms

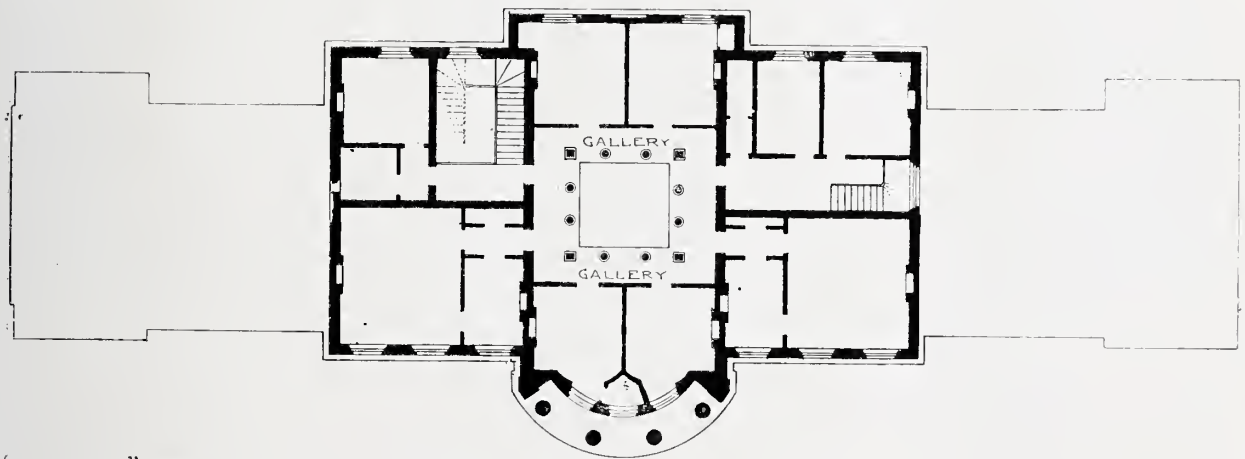
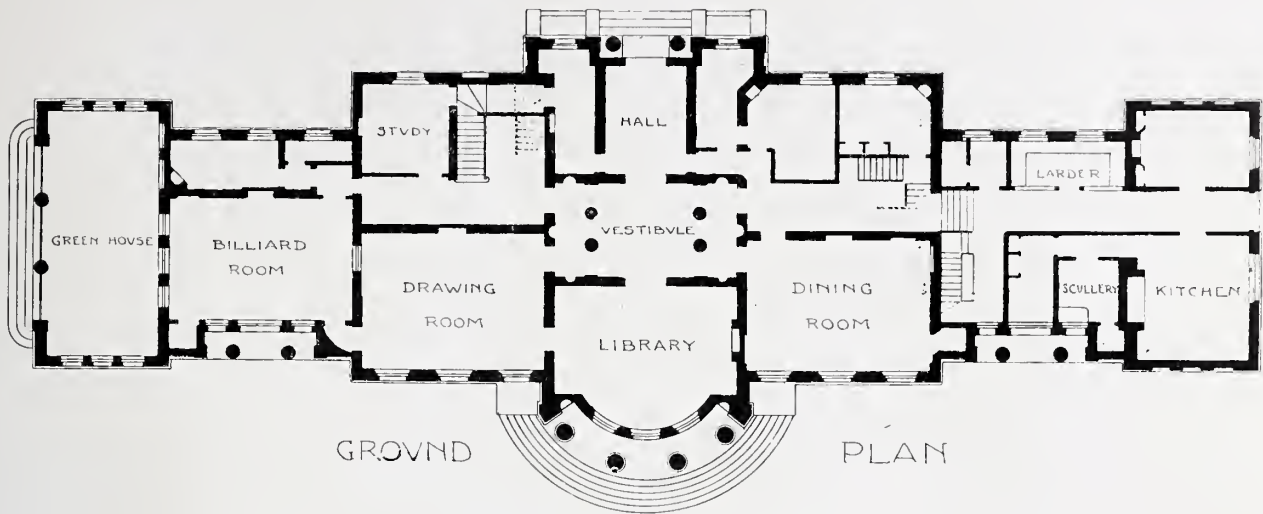
<sup>1</sup> I am indebted to Mr. E. J. May for the loan of Burton's original drawings from which the plans and sketch were made; also for the two watercolours reproduced direct, and for much information as to Burton's career.—R. P. J.





"HOLWOOD," KENT. SKETCHED BY THE AUTHOR FROM DECIMUS BURTON'S ORIGINAL DRAWINGS.





"HOLWOOD," KENT.  
DECIMUS BURTON,  
ARCHITECT.

FIRST FLOOR PLAN

SCALE OF 0 10 20 30 40 50 FEET

over the library, which are very badly lighted in consequence. One is astonished to find only two servants' bedrooms, both small: a state of things which opens up a deep and mysterious problem of household management.

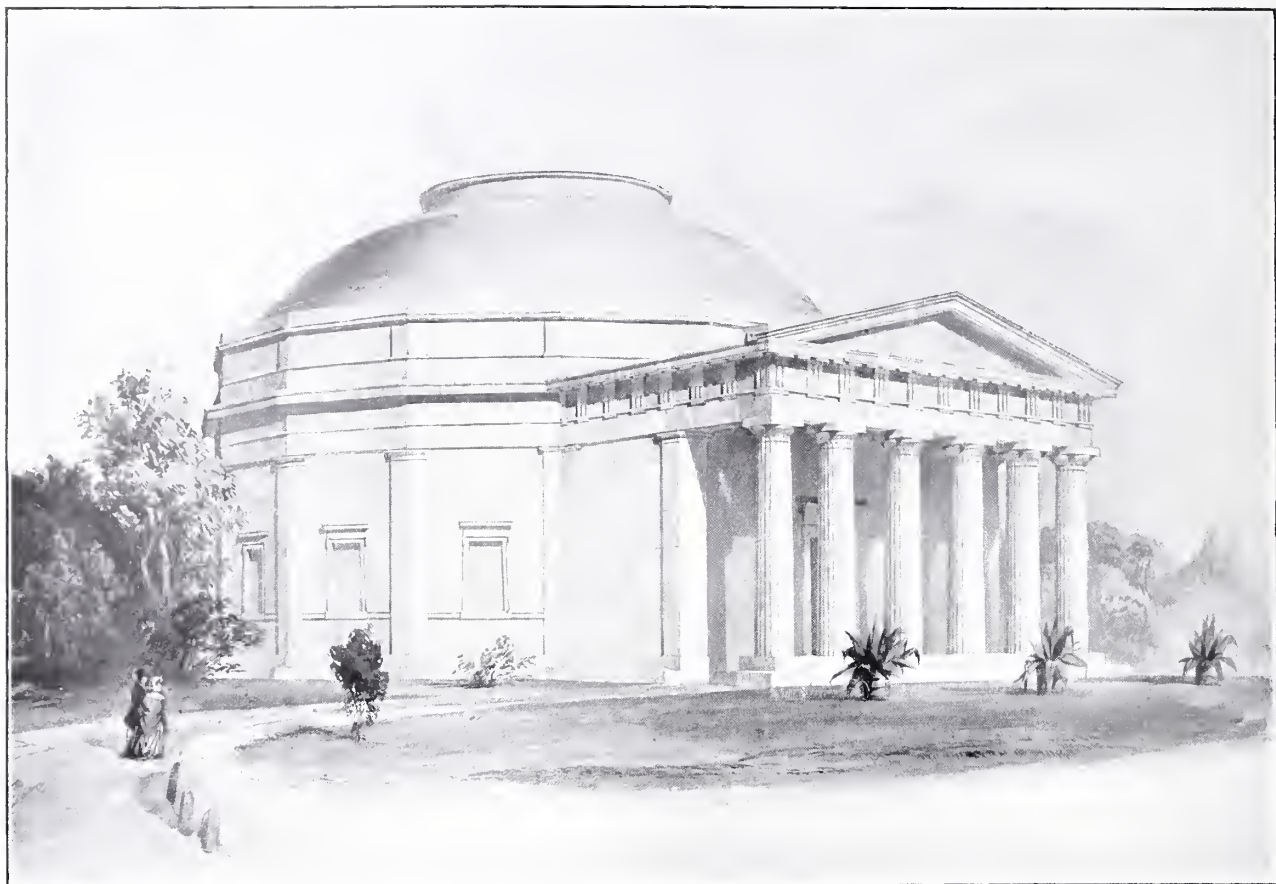
The exterior is again attractive in effect and the proportions are well studied. But the fatal defect of the Greek-revival type of house is only too evident, namely, that the particular features, columns and porticos, on which the design depends for its essential Greekness, are introduced only for that purpose, and contribute in no way to the comfort or convenience of the house. On the contrary, it will be noticed that the billiard-room has to be much reduced in width simply to provide a recess for two Doric columns, while the Ionic portico deprives the two central bedrooms of whatever scanty supply of light they might have obtained through their windows; such porticos have not even the *raison d'être* of the Georgian loggia, since they are too high and shallow to provide the shelter of a verandah. It

must be admitted, however, that Burton employed such features with great discretion as compared with certain of his contemporaries, who thought nothing of encumbering a country house with a Greek Doric portico complete from stylobate to pediment.

Burton's use of the orders is always correct and refined, but it is probable that he adopted them out of deference to the fashion of the time, and not from any keen interest in antique forms. He was neither scholar nor archæologist, and though he travelled in Greece and Italy at some later period of his life, he appears to have left no sketches, and the British Museum may be searched in vain for even a single pamphlet bearing his name. His Greek detail is therefore simply "Stewart and Revett" treated with taste but without inspiration, and shows none of that originality and adaptation to modern requirements which marks the scholarship of Cockerell or the genius of Elmes.

In 1823 he began an extremely ambitious and daring building in Regent's Park, known some-





THE COLOSSEUM, REGENT'S PARK. DEMOLISHED 1875.

FROM DECIMUS BURTON'S ORIGINAL WATERCOLOUR DRAWING.

what inaptly as the Colosseum. This was in reality a Greek version of the Pantheon at Rome, and that name would doubtless have been given to it, had it not been already appropriated by a much older building in Oxford Street.

The Colosseum consisted of a rotunda 128 feet in diameter, with a rectangular Doric portico of six columns on one side of it. The order of the portico, which like the rest of the building was of brick faced with stucco, reproduced in dimensions and design that of the Parthenon as far as the details were correctly known at that time, and the columns stood on a stylobate of two steps which descended again to the ground level under the portico in order to provide access for a carriage drive. The rotunda was polygonal on plan outside, with a pilaster at each angle, and the dome which covered it was constructed entirely of timber and glass, light being admitted through the upper part of the framing in imitation of the eye of the Pantheon. The walls of the sub-structure are comparatively thin and could afford very little abutment, so that the construction of this great dome appears all the more bold in the work of a young man at the beginning of his career. The interior surface was entirely covered by a panorama of London as seen from the dome of St. Paul's, and the whole building was erected

with the object of exhibiting this; though one is at a loss to imagine why the adventurous sightseer could not have satisfied his thirst for such a view by going to St. Paul's and seeing the genuine thing for himself. A tower-like erection stood in the centre of the floor with balconies at different heights, and a model of the ball and cross at the top; and here the real superiority of fiction to fact becomes evident. For access to these balconies could be obtained not only by staircases but by a lift, known as the "ascending room," and consisting of an iron cage of some size panelled and decorated internally and suspended from an arched iron framework at the top of the central shaft; it was worked by counterweights and (to judge by the drawings) an ordinary winch turned by hand. This must have been one of the earliest lifts ever designed, and it gives further evidence of Burton's enterprise at this time.

The Colosseum was surrounded by gardens containing conservatories, a sculpture gallery, a Swiss chalet, and other mildly exciting side shows, and in general it seems to have represented the Earl's Court exhibition of its day. In 1875 it was taken down to make way for Cambridge Terrace.

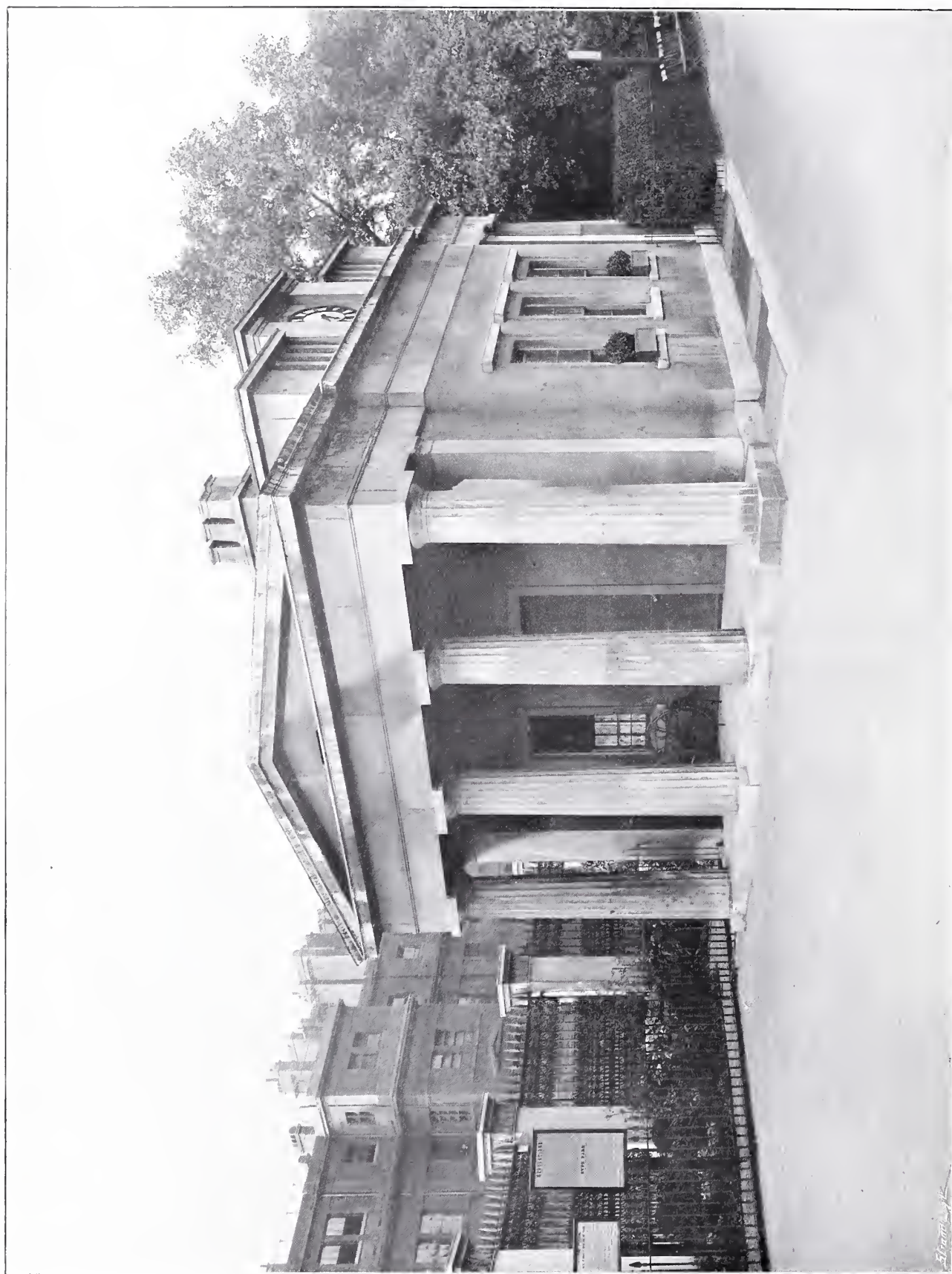
It is uncertain whether Burton actually carried out any of the terraces in Regent's Park. Nash





CLARENCE TERRACE, REGENT'S PARK. FROM DECIMUS BURTON'S ORIGINAL DRAWING.



*Photo: E. Dockree.*

THE LODGE, HYDE PARK CORNER,



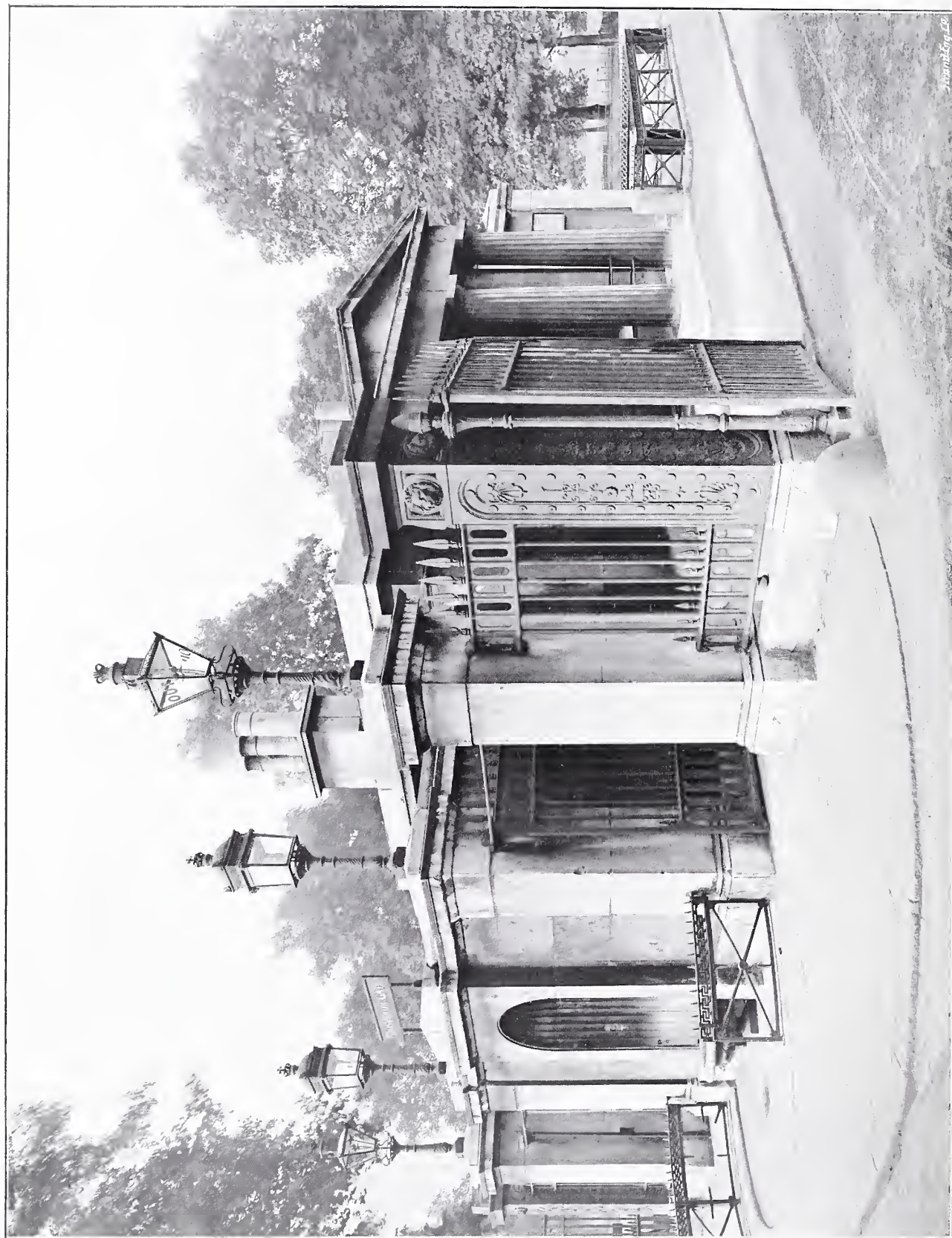


Spain & Lang Ltd.

Photo: E. Dockree.

THE SCREEN, HYDE PARK CORNER.





GROSVENOR GATE, HYDE PARK.

Photo: E. Dockree.



was responsible for nearly all of the designs, and Fergusson, in the obituary notice of Burton which he wrote for the Proceedings of the Royal Society, is inclined to deny him any share in them on the ground that they lack the refinement of detail which usually marks his work. Some evidence, however, points to Clarence and Cornwall Terraces as his creations, and his original drawing for the former is here reproduced. The design is almost theatrical in effect, and shows hardly any Greek feeling except in certain details such as the bronze caryatid figures and urns. Considered as a group of separate houses, it oversteps the proper limits of terrace design, since but for the range of doors it would appear to be some kind of public building or institution, and it is difficult to see how the large central dome could have been made to fit in with the upper floor of the houses beneath it.

As actually carried out, the design seems rather thin and weak: the dome and the attic storeys over the wings were given up, and most of the detached columns were attached or became pilasters, while additional houses were erected behind the open colonnade, which thereby loses its proper effect.

Cornwall Terrace is more satisfactory, and gains a certain solid dignity by its greater length and simplicity of design. Both, however, suffer greatly from the confused mass of brick chimney-stacks by which the skyline is disfigured, as Burton did not in this case attempt to group them in regular order, or to conceal them by a balustrade or parapet wall, and in the drawing he shirks the difficulty by omitting them altogether.

The porticos, as usual, deprive the second-floor windows of all their effective light, a point of particular importance here, since the aspect is almost due north.

In 1825 Burton was employed by the Government to design the arches, lodges, and other architectural features of Hyde Park, and his connection with the Office of Works lasted for over twenty years. This commission includes nearly all the public work on which his fame now rests, and it is fortunate that his powers are here displayed in their most favourable light. He made use of all the orders in turn, beginning with the Greek Doric for the lodges. It is noticeable that he always succeeded best with this type of order on a very small scale, while the semi-public character of the lodges justifies a use of porticos which might appear out of place in a private house. The crux of the house problem for the Greek Revivalist lay in the chimney stacks, for which there was no *locus classicus*: windows were not without authority, for at that time it was believed that those of the Erechtheum were part

of the original design. The former could not be concealed except in such buildings as St. George's Hall, where the difficulty is evaded by the use of air shafts invisible from below. Burton's treatment of them here is as reticent as possible, so that, had it not been for the chimney-pots demanded by smoky grates, there would be nothing to disturb the classical effect as a whole. The gates and railings are good examples of legitimate cast-iron design, to the limitations of which Greek detail seems particularly well adapted, as on the iron piers at Grosvenor Gate, though the material has now been almost entirely discarded in favour of wrought iron.

The Ionic archway at Hyde Park Corner is undoubtedly Burton's masterpiece, and shows a good deal of originality combined with a refined use of the order. The official drawing of the design still exists approved and signed by George IV., and, as with Wren's official design for St. Paul's, there is a considerable difference between it and the actual structure. It was improved by the raising of the plinth which carries the colonnade, and is shown on the drawing as a mere step a few inches high: a second alteration did away with the impost mouldings at the springing of the arches, and thereby introduced one of the few defects of the design—the feeling of indecision which is always produced when the eye does not clearly distinguish the point of separation between arch and support. The necessity for this distinction is shown by the fact that the point has been specially emphasized at almost all periods of architectural history; and the exceptions which can be recalled in the late Gothic work of more than one nationality, only serve to show how unsatisfactory is the attempt to dispense with it.

The architraves above the archways were unfortunately not composed of single stones, but built up, as over the colonnades: some of the stones have discoloured more than others, and some have been slightly displaced, so that the false construction, from the point of view of the column, becomes only too apparent. The Panathenaic frieze was evidently a favourite item in Burton's schemes of decoration at this time. It seems appropriate enough as a classical suggestion of Rotten Row, though the stickler for symmetry might object that the section chosen for the design—namely, part of the continuous procession from left to right, fails to mark the central point of the archway.

The corresponding arch to the south, now moved to the top of Constitution Hill, formerly stood exactly opposite this archway. It is a Roman design throughout, except that the impost mouldings are again absent, and it shows less



originality, depending for its effect merely on good proportion and dignity of mass. The water-colour drawings in the Institute Library show that Burton intended to crown this arch with a bronze quadriga and angle figures, and a frieze or panels in relief on the attic. Indeed it may be said of him, as of Herod, that he could—

Imagine in marble, and in bronze conceive,

but when the conceptions came to be carried out, his marble was degraded to plaster and his bronzes vanished into thin air.

The rare cases in which he attained to genuine stonework make us regret that he was born in a stucco period, and that the baseness of his material so often curtailed the development of his artistic powers.

The history of the Wellington Statue is already passing into oblivion, but we have only to turn to

*Punch* of the sixties and seventies to recall the leading part which it played in the satire of the day, a part which is now inadequately filled by the Albert Memorial and the Griffin at Temple Bar. The statue was put up in 1846 in spite of Burton's protests that it was not only out of scale with the arch, but out of keeping with the design, since it faced sideways. He felt the whole affair so keenly that for many years he kept a clause in his will providing the sum of £2,000 to be devoted to its removal after his death. This was actually done in 1885, though the clause had been deleted, and the statue was withdrawn from publicity to the comparative seclusion of Aldershot. Among the many stories told at its expense it would be impossible to pass over that of the French officer, who greeted it with the exclamation, "Nous sommes vengés!"

RONALD P. JONES.

(*To be continued.*)

## Sancta Sophia, Constantinople.—I.

Which city miscreantes wan,  
And slue many a Christian man,  
Yet the Soden nor the Turk  
Wrought never such a worke.—*Old Poem.*

THE Church of Christ, the Holy Wisdom, at Constantinople has certainly from the moment of its erection been the most famous building in all the world. It was only a century old when Arculph brought an account of it to the west, and from that day to this its reputation has been unsurpassed. It was the supreme effort of the greatest emperor-builder of the Christian era, and it seems to be more unrelated to other companion building in scale, power, and splendour, than is the chief work of any other school of art.

Mr. Fulton's plans and sketches will suggest its singularity more than any words; but to the less technical reader I may point out that, as a building problem, it is a mighty experiment in the equilibrium of vast domical shells. As Choisy says,<sup>1</sup> "It is a conception marvellous in its audacity; the science of effect, the art of counterpoise and powerful decoration, can be pushed no further."

It is a vast, domed hall surrounded by other halls forming aisles of two tiers. As an old MS. compilation I have says, "The roof within appears a roof of domes of stupendous magnitude and fabrication. The height of these domes, the arches they make, and the extensive space they cover, astonish the beholder." The more organic parts of the structure, like the columns, doors, and windows, are all of white and coloured marbles

and porphyry. All the rest is built of masses and shells of rough brickwork, entirely covered within by precious surface-adornment of fine marbles and gold-ground mosaics. At a rough calculation I suppose that there were not less than four acres of mosaic on the vaults and higher parts of the walls, and some two or three acres of marble plating on the walls beneath, and on the floors. Speaking of the church as first completed, Procopius says, "The entire ceiling is covered with gold, but its beauty is even surpassed by the marbles which reflect back its splendour. One might think one had come to a meadow of flowers."

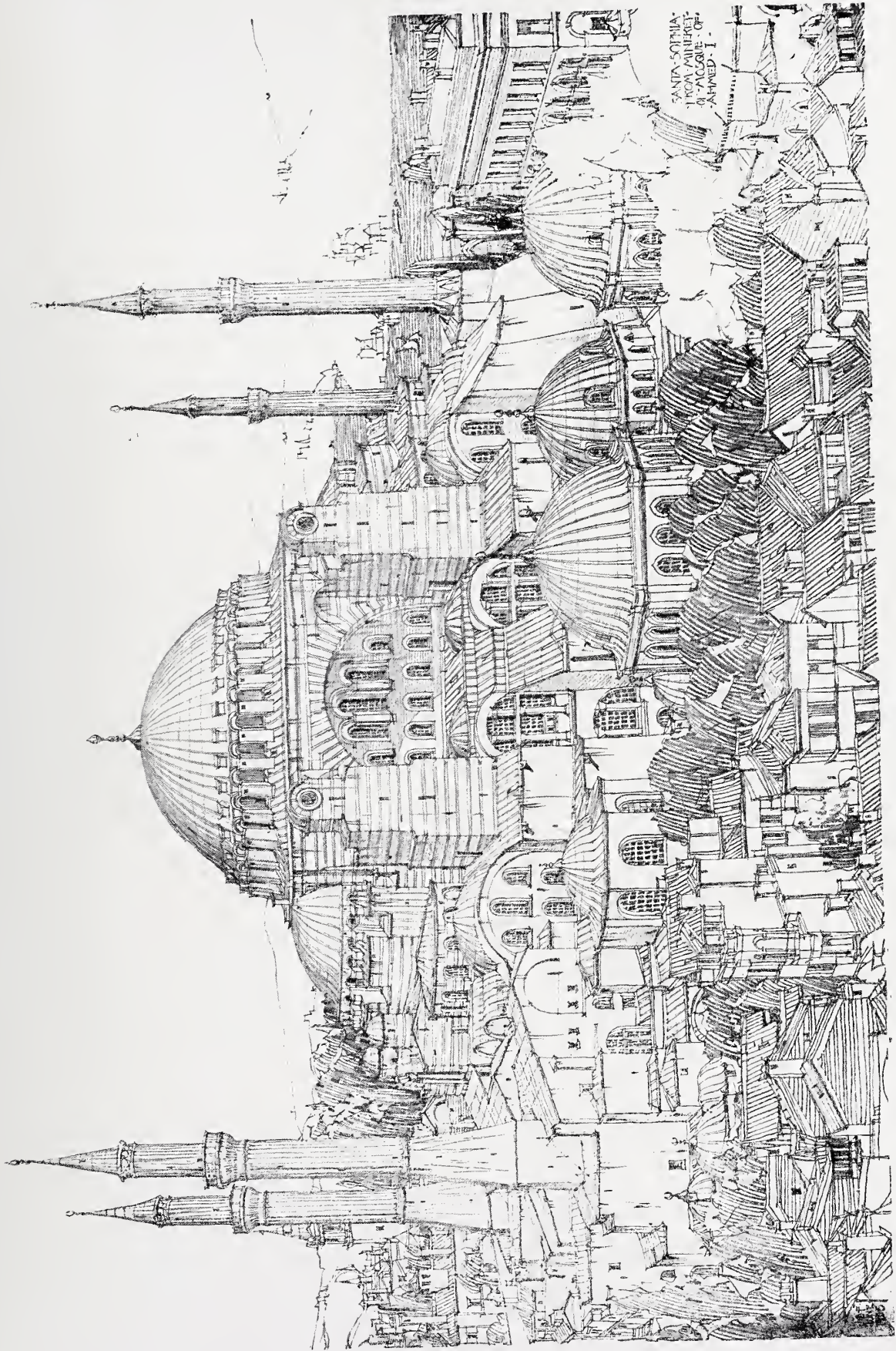
To the exterior the structure is bare and plain; the door-jambs and windows of marble, the walls plastered, and the domes covered with lead. In regard to the exterior we must remember that the central dome first built was much flatter than that shown in the views. Expanse rather than height was aimed at. The roof system is like an assemblage of bubbles great and small. "All they seem to have cared for was to have roofs of easy access, and it was doubtless to this end that steep outside curves were assiduously discarded."<sup>2</sup>

I have little doubt that the exterior of the west front was covered, or intended to be covered, with mosaics and marble plating; of the latter the anonymous author speaks, and Justinian is known to have adorned the west front of the Basilica at Bethlehem with mosaics showing the wise kings making their offerings. The west front of the

<sup>1</sup> "History of Architecture," Vol. II.

<sup>2</sup> Mr. Antoniadi, *Knowledge*, 1903.

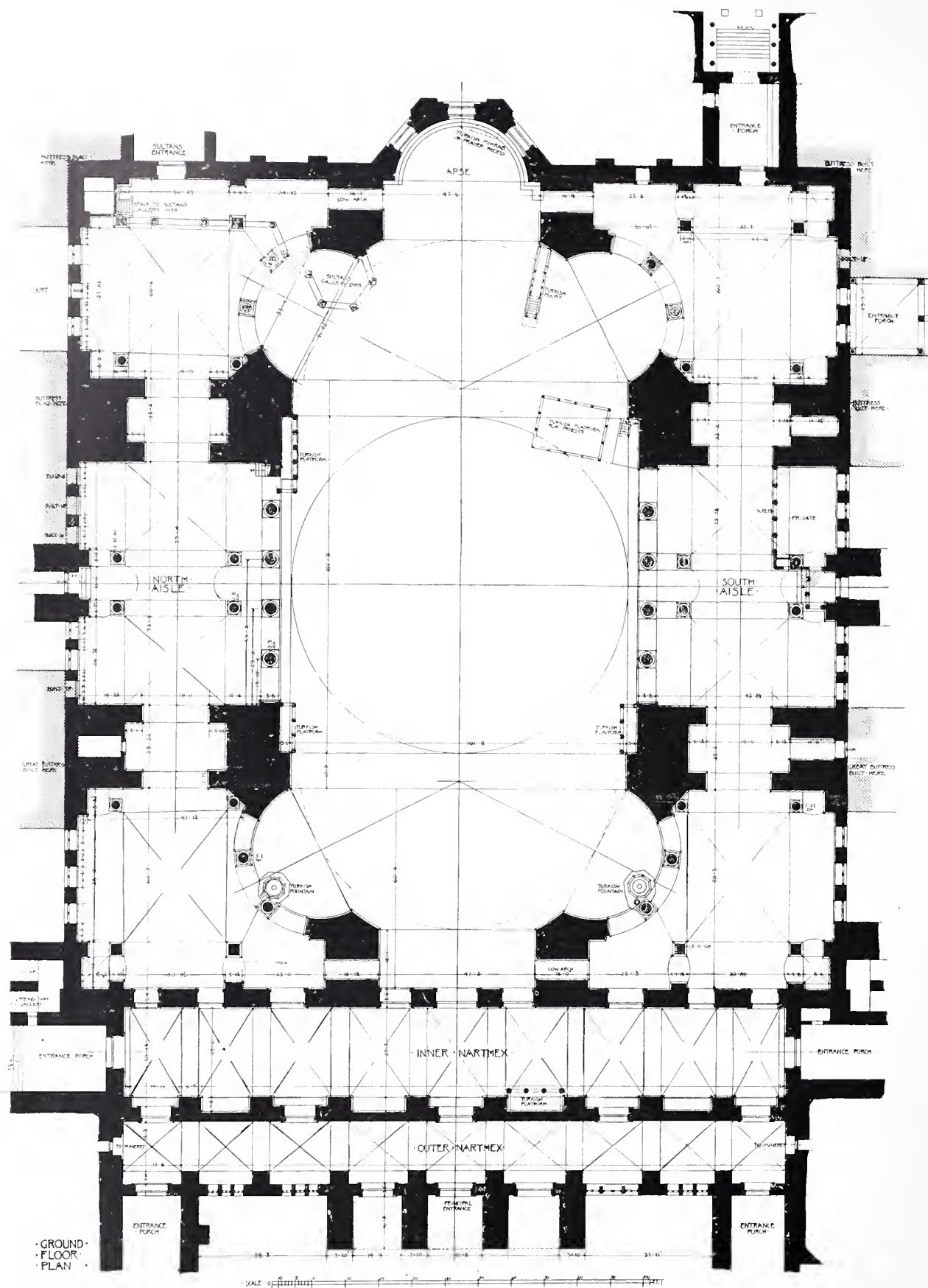




SANTA SOPHIA, CONSTANTINOPLE, FROM MINARET OF THE MOSQUE OF AHMED I.

DRAWN BY J. B. FULTON

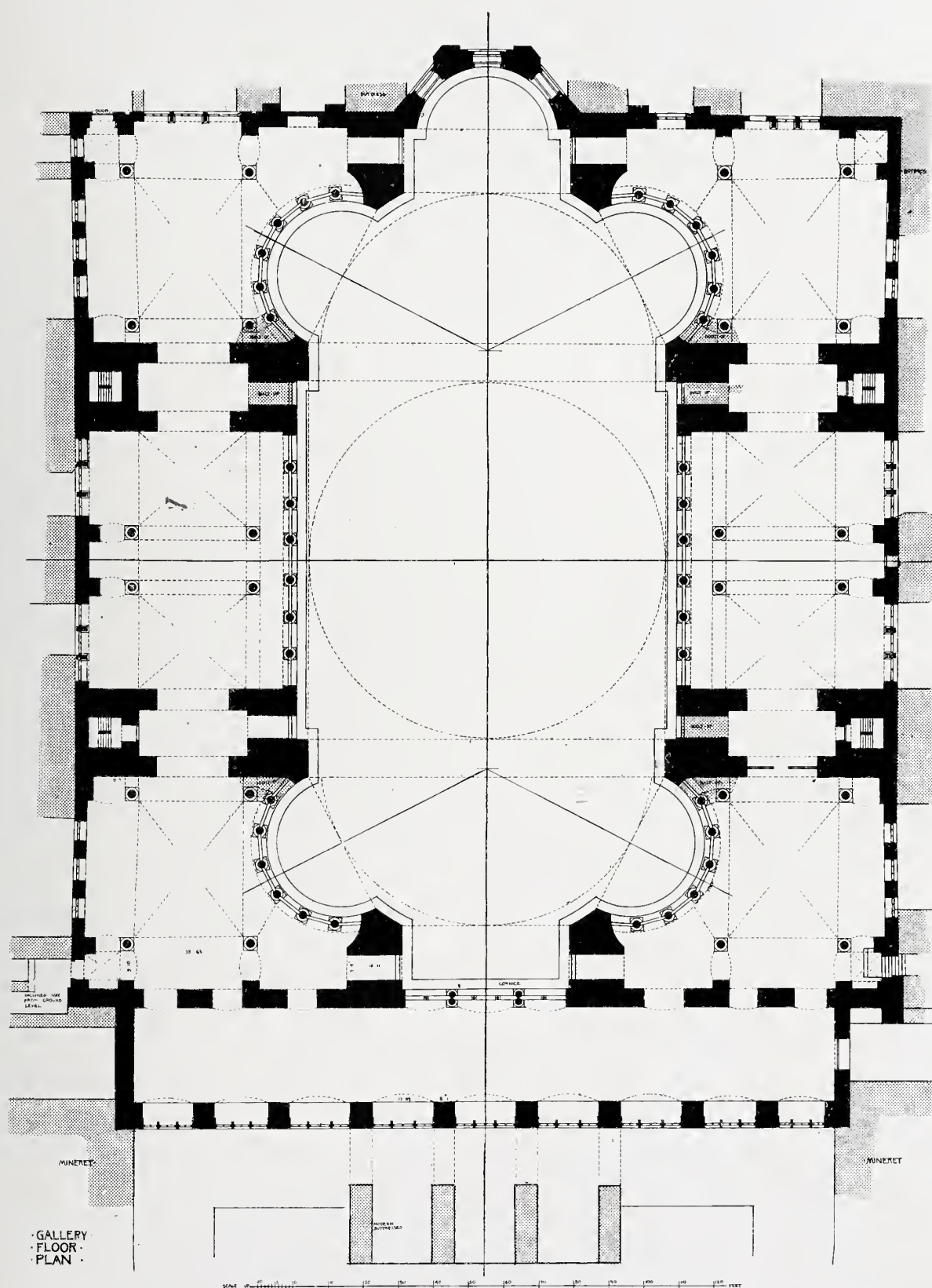




SANCTA SOPHIA, CONSTANTINOPLE. GROUND PLAN.

MEASURED AND DRAWN BY J. B. FULTON.





SANCTA SOPHIA, CONSTANTINOPLE. PLAN AT GALLERY LEVEL.

MEASURED AND DRAWN BY J. B. FULTON.



church at Parenzo, built by Justinian, was also covered with mosaics. Before S. Sophia was a noble atrium; and other courts, full of cypress trees, formed a quiet close around the cathedral.

*Foundation of the Church.*—Justinian's church was built on the site of an old Basilica dedicated in 360. It was begun on January 15th, 532, and it was completed in a little under six years, an astonishing effort of building. The architects were two artists from Asia Minor, Anthemius of Tralles, and Isidorus of Miletus. They were the most famous builders of the age, and Anthemius, with a younger Isidorus, nephew of the other, is said also to have built the church of the Holy Apostles.

In regard to the foundation of S. Sophia we have the most perfectly authenticated example of the principle of orientation, by which the axis of the plan points to the sunrise on the day of dedication. The church is under the invocation of Christ, and it was both dedicated (A.D. 537) and re-dedicated (A.D. 563) at Christmas. Mr. Antoniadi, a competent astronomer, has recently verified the exact agreement of the axis of the church with the ray of the rising sun on Christmas Day. The orientation, he says, is  $33\frac{2}{3}^{\circ}$  south of east, and  $33\frac{2}{3}^{\circ}$  south of east is the azimuth of the sun which has risen above the Bithynian mountains at Christmas. "The sanctuary was to face the sun just risen on the birthday of Christ, to whom it was dedicated."

It must, moreover, have been at the very moment of sunrise that the doors of the completed church were first thrown open. The contemporary poet who celebrated the occasion says: "At last the holy morn had come, and the great door of the new-built temple ground on its opening hinges; and when the first beam of rosy-armed light, driving away the shadows, leapt from arch to arch, all the princes and people hymned their songs of praise and prayer, and it seemed as if the mighty arches were set in Heaven."

*The Poet's Description.*—The poem just spoken of, which it is our good fortune to possess, is an official description of the church written by the Court Poet Paulus, to be recited at the opening ceremony in 563. Of this I shall here give a free *résumé*.<sup>3</sup>

Towards the east unfold triple semi-circular spaces. Above that in the centre soars the fourth part of a sphere, which glimmers (its mosaic) like the countless eyes of a peacock's tail. The middle apse holds the seats of the priests, rising in circular steps to the stalls of silver. This apse is connected to the body of the church by straight walls covered by a half-cylindrical vault. Further to the west are two other apses, one on either

side, which embrace the singers. The conchs of these apses are upborne on columns of porphyry with gilded capitals, and the columns are bound with bronze rings overlaid with gold. Above them are other columns of fresh green marble from Thessaly, where are the galleries for the women, and the spaces between are closed with slabs of marble, on which the women lean.

Above all the three conchs rises another vault reaching to the wide-spreading arch whose back bears the headpiece of the whole church. Thus rises the deep vault above triple voids, and through five openings filled with glass shines the morning light.

Towards the sunset it is the same as towards the dawn, except that the central division is not drawn in a circle; and here are the three doors, beyond which there stretches a long porch called Narthex. Now into this porch open seven wide gates, one to the south, another to the north, and the others in the west wall.

About the centre of the church, by the eastern and western half-circles, stand four mighty piers of stone, and from them spring great arches like the bow of Iris, four in all; and, as they rise slowly in the air, each separates from the other to which it was at first joined, and the spaces between them are filled with wondrous skill, for curved walls touch the arches on either side and spread over until they all unite above them. In the joints sheets of soft lead have been put to ease the pressure on the stones.

The base of the dome is strongly fixed upon the great arches; just beneath its firmament projecting stones form a curving path for the attendant of the lamps; while above, the dome covers the church like the radiant heavens, and at its highest point is a cross, protector of the city.

Beneath the two great arches, to the east and to the west, all is open, but towards the north and south strong walls rise upon two storeys of great columns, green like the emerald, and with gilded capitals. These walls which fill up the arches are pierced above by eight windows. The columns separate the nave from the aisles. Never before were such bright stones hewn from the hills.

In the middle portion of the aisles, Anthemius of many crafts, and with him Isidorus the Wise who built the mighty church, have placed two pairs of lesser columns on each side. Further towards the east and the west stand other pairs of columns and twin square piers fixed close by the doors, and upon them all rest the undersides of the women's galleries, and there is yet another gallery above the Narthex.

To the west of the divine church is a great open court surrounded by colonnades, and in the

<sup>3</sup> From the translation of Mr. H. Swinson.





SANTA SOPHIA, CONSTANTINOPLE. THE INTERIOR.  
FROM A DRAWING BY J. B. FULTON.









WEST END OF SANCTA SOPHIA, CONSTANTINOPLE.

DRAWN BY J. B. FULTON.



centre of the space stands a marble fountain, with water leaping from a brazen pipe; and the walls are covered with designs cut in marble and jointed like painted patterns, devices, and living creatures. About the church are other courts, so that it might be bathed by the light of day.

Who shall describe the fields of marble gathered on the pavement and lofty walls of the church? Fresh green from Carystus, and many-coloured Phrygian stone of rose and white, or deep red and silver; porphyry powdered with bright spots; emerald green from Sparta, and Iassian marble with waving veins of blood-red and white; streaked red stone from Lydia, and crocus-coloured marble from the hills of the Moors, and Celtic stone, like milk poured out on glittering black; the precious onyx, like as if gold were shining through it, and the fresh green from the land of Atrax, in mingled contrast of shining surfaces.

The mason also has fitted together thin pieces of marble figuring intertwining tendrils bearing fruit and flowers, with here and there a bird sitting on the twigs. Such ornament as this surrounds the church above the columns. The capitals are carved with the barbed points of graceful acanthus all gilt; but the vaulting is covered over with many a little square of gold, from which the rays stream down and strike the eyes so that men can scarcely bear to look.

For the iconostasis the Emperor has not spared enrichments of silver, and the place set apart for the sacrifice is all fenced about with silver, even six pairs of columns. Here the tool has formed circles carved with the symbol of the cross. In parts stand angels, prophets, and apostles, and also the Mother of Christ. And on the panels the carver's art has cut one letter that means many words, combining the names of the King and Queen. Through this screen three doors open for the priests.

Above the altar rises a silver tower on fourfold arches and columns, finished with an eight-sided pyramid, and a globe and cross above, and

wrought with many a loop of twining acanthus. On columns of gold is raised the gold slab of the Holy Table, glittering with bright stones; and round about the canopy are suspended curtains of red silk, showing a multitude of designs wrought in gold; on one of them is Christ woven in the web, with a garment of gold, and on either side of Him stand the two messengers of God—Paul and the mighty Doorkeeper of Heaven; one holds a book, the other a cross, and both are robed in silver; over their heads are temples of gold.

No words can describe the lighting of the church at night-time, for chains are suspended in long courses, and before they reach the pavement they sustain a great circle supporting silver discs hanging around the centre of the church and forming a coronet round about the heads of the people. There are also crosses and ships of silver bearing lights, and long rows of lamps, and above the iconostasis lights are clustered as if upon the branches of a pine-tree, and in the midst is a great cross of light.

Now in the central space, but towards the east, rises a tower (the Ambo) where the sacred books are read. It is reached by two flights of steps, one from the west, the other from the east, so they are opposite to one another, and both lead to a space formed like a circle, and round it is bent a silver wall to the height of a man's girdle; and the steps are fenced in with many-coloured marble set with silver and ivory. Round about the whole are set eight fair columns of Phrygian marble crowned above by a circular beam, and on it silver trees for lights. A path starts from the last step of the eastern flight, and stretches to the door of the iconostasis, with fence walls on either hand, and the priest with the Gospel, as he passes, is protected from the people.

W. R. LETHABY.

*\*\* The Coloured Plate given last month and the one included in this Number are part illustrations of the above article. With the second portion of the article next month we shall give a further Coloured Plate, and some photogravure illustrations will be published in succeeding Numbers.*

## Current Architecture.

PHYLLIS COURT, ROSECROFT AVENUE, HAMPSTEAD, N.W.—This house has been built for H. Parker-Lowe, Esq., off Rosecroft Avenue, Hampstead, N.W., on a piece of back land, the only frontage to the road being the width of the drive; the latter is on a gradient of about 1 in 13, and the site of the house is well above the houses under fronting on to the road. The architect was required to plan the house with as few steps as possible from the entrance and into the garden. The walls are faced externally with

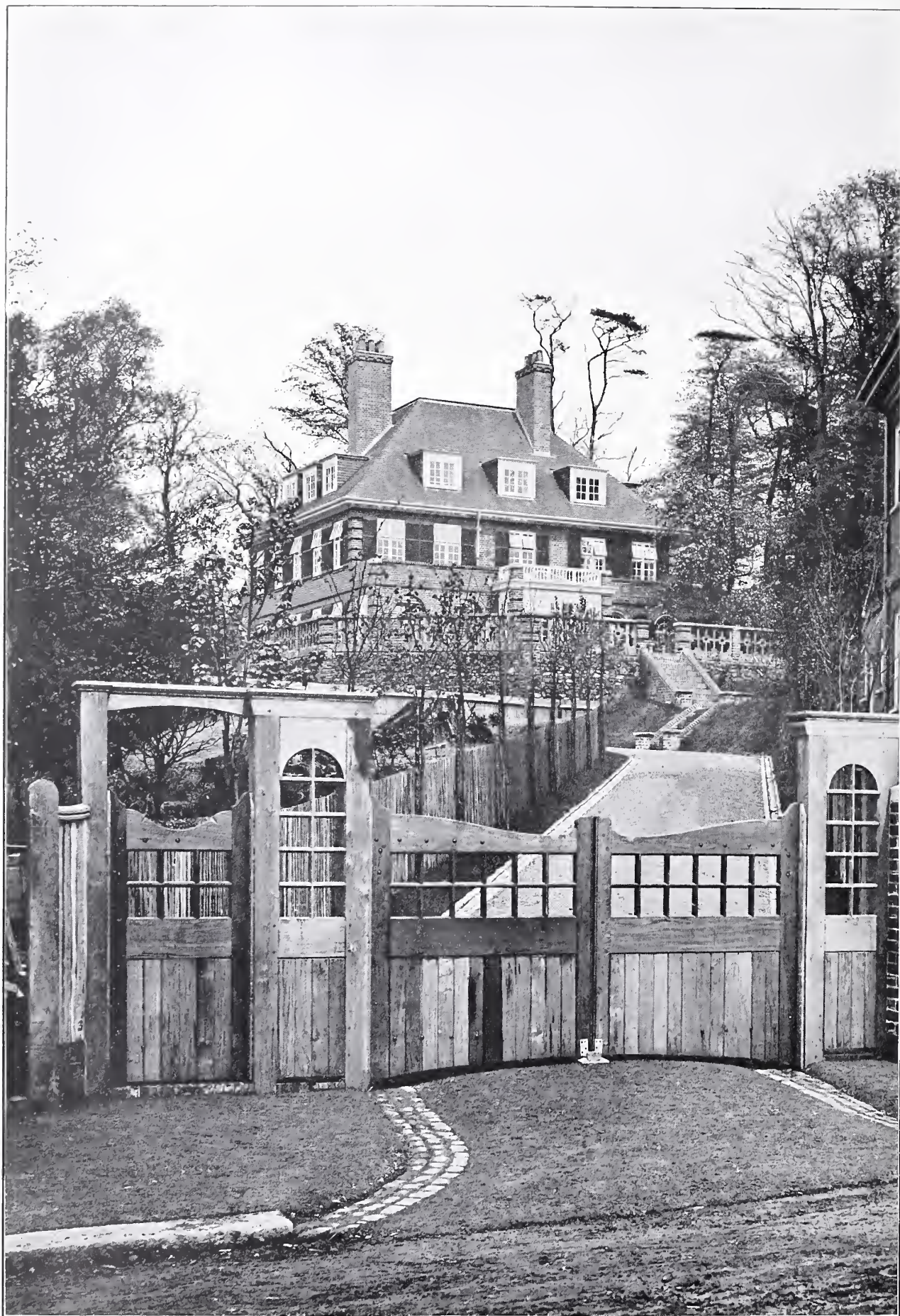
Radlett red sand-faced bricks, the roof covered with tiles from Messrs. Colliers of Reading. The retaining walls to terrace are formed of concrete with numerous pipes for drainage through, and faced with rough brickwork and burrs which are now nearly covered with vegetation. The balustrade was wholly formed of ordinary bricks, arranged as shown, and built in cement, the whole being covered with a stone capping. The drawing-room fire was supplied by the Well Fire Co., the mantelpiece made from the architect's designs by





PHYLIS COURT, ROSECROFT AVENUE, HAMPSTEAD, N.W.  
THE HOUSE FROM THE NORTH-WEST. C. H. B. QUENNEL, ARCHITECT.





PHYLLIS COURT, ROSECROFT AVENUE, HAMPSTEAD, N.W.

THE HOUSE FROM THE ROAD, LOOKING UP DRIVE.

C. H. B. QUENNEL, ARCHITECT.

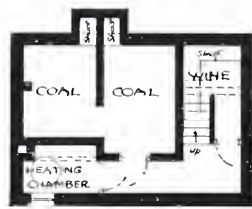
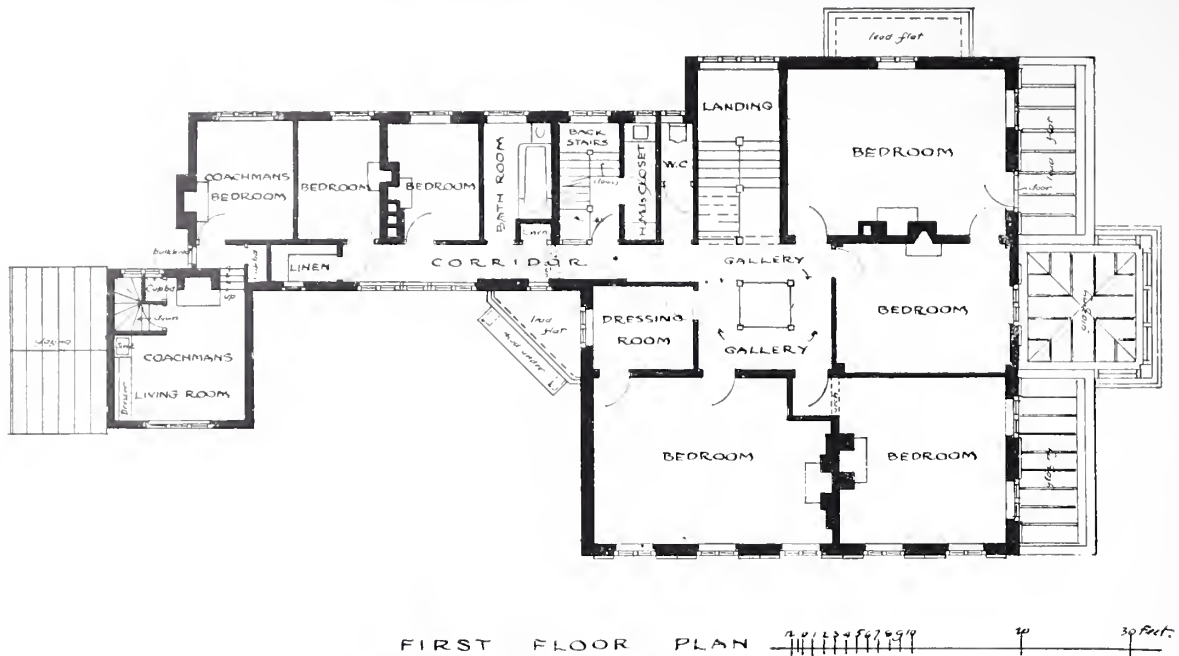




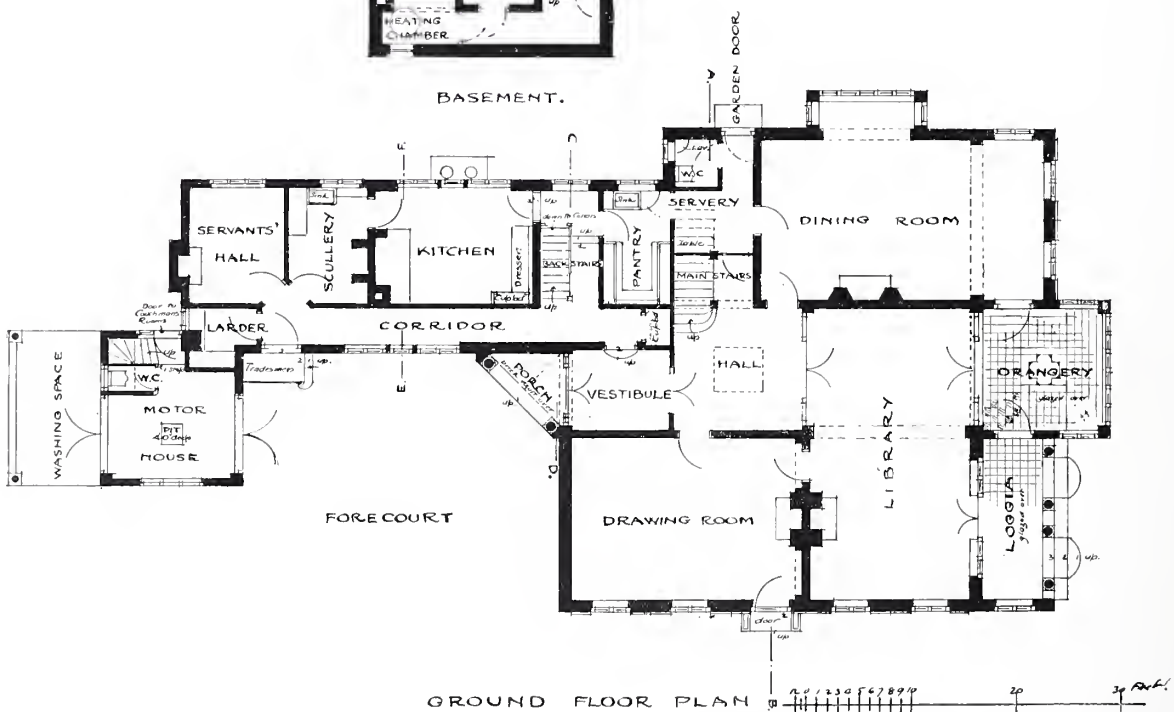
PHYLLIS COURT, ROSECROFT AVENUE, HAMPSTEAD, N.W.  
DRAWING-ROOM FIREPLACE.

C. H. B. QUENNEL, ARCHITECT.





PHYLLIS COURT, HAMPSTEAD, N.W. PLANS.  
C. H. B. QUENNELI, ARCHITECT.



the Lambeth Guild of Handicraft. The builder was Mr. George W. Hart, of Hampstead. The architect is Mr. C. H. B. Quennell.

NEW BUSINESS PREMISES, HIGH HOLBORN, LONDON.—The basement and ground floors are built of grey royal granite, and the building above is faced with Portland stone. The turret is covered with lead, and the roofs with Westmoreland slates. The carving was done by Mr. Aumonier from sketches supplied by the architect. The internal joinery work is chiefly teak and mahogany, the staircase being of teak. The

ground floors consist of shops and bank or insurance premises, with basement rooms in connection. The four upper floors consist of suites of offices entered by way of a teak-panelled hall and lift from Southampton Street. The works were carried out by Messrs. Prestige & Co., of Pimlico, Mr. H. Percy Adams being the architect.

FORMAL GARDEN, THE GROVE, HAMPSTEAD.—This well-known house stands close to the Heath, and was frequently drawn by Constable, appearing in several of his drawings in the National Gallery and South Kensington Museum.





*Photo : E. Dockree.*

NEW BUSINESS PREMISES, HIGH HOLBORN. H. PERCY ADAMS, ARCHITECT.  
VOL. XVII.—I



*Photo: Porter Bros.*

FORMAL GARDEN, THE GROVE, HAMPTSTEAD, N.W.  
E. P. WARREN, ARCHITECT.



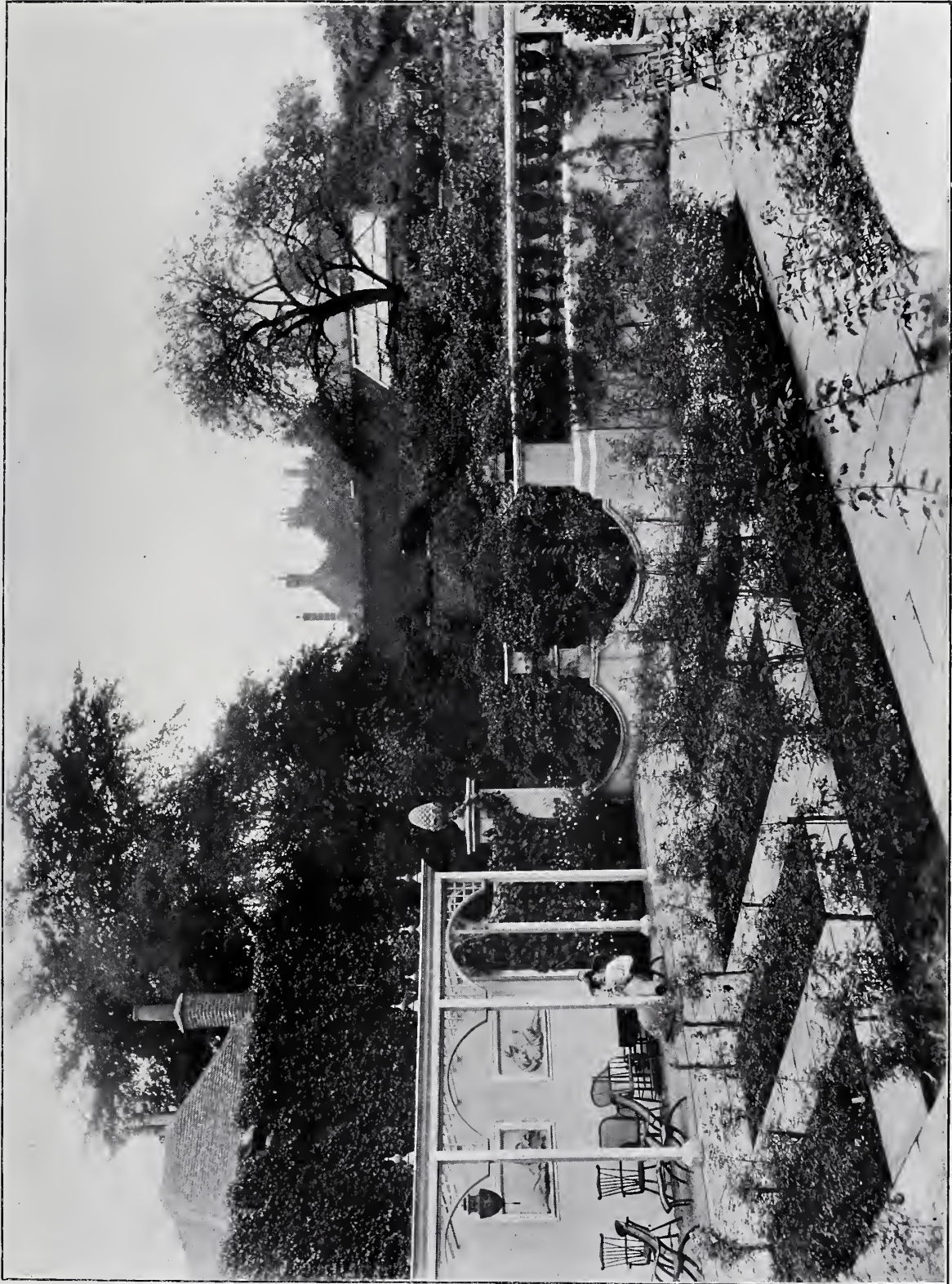


Photo: Porter Bros.

FORMAL GARDEN, THE GROVE, HAMPSTEAD, N.W.  
E. P. WARREN, ARCHITECT.





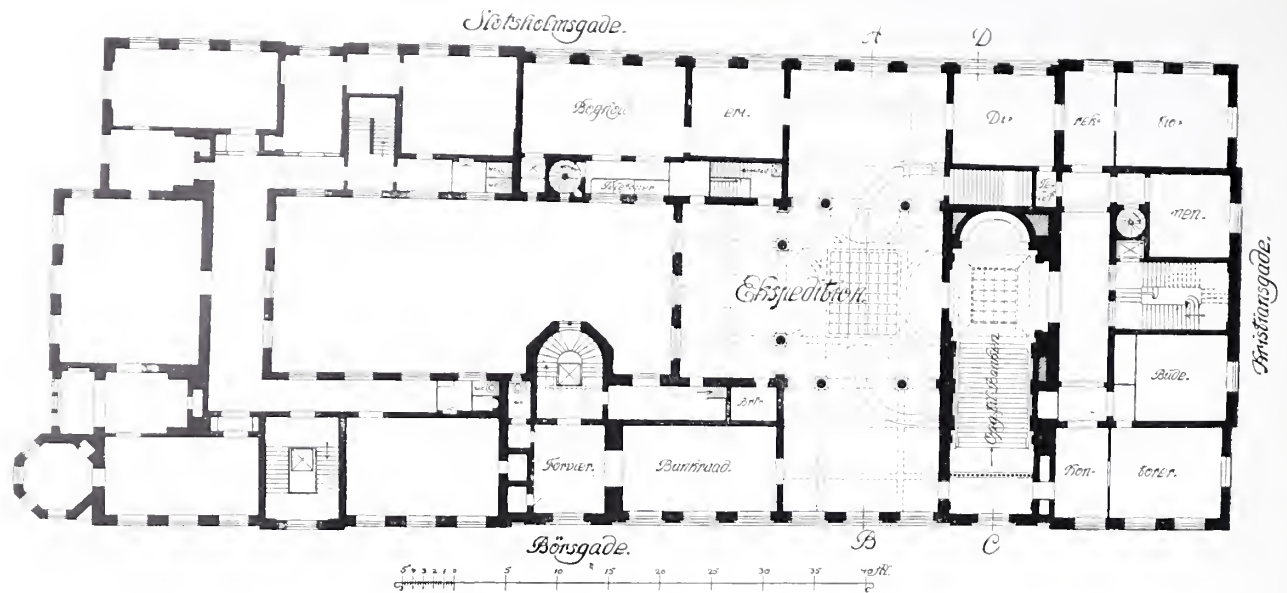
THE PRIVATE BANK, COPENHAGEN. AXEL BERG, ARCHITECT.





PANELLING AND DOOR, THE PRIVATE BANK, COPENHAGEN. AXEL BERG, ARCHITECT.





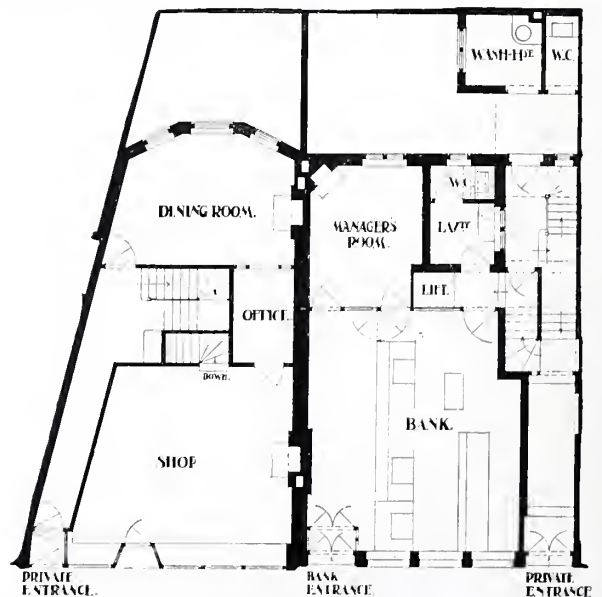
PLAN OF THE PRIVATE BANK, COPENHAGEN.

The garden has recently been formalised and arranged with terraces to suit the rapid fall of the ground from north to south. The sunk garden shown in the accompanying illustrations has been arranged as a rose garden, considerably below the general level of the lawn. It is paved with old paving stones and surrounded by a low wall surmounted by a balustrade formed by old Italian terra-cotta balusters. The walling is stuccoed, with stone copings. A wooden shelter with a glazed roof is shown on the west side of garden. The work was carried out by Messrs. Holloway Brothers, of Belvedere Road, Westminster Bridge, the architect being Mr. E. P. Warren.

THE PRIVATE BANK, COPENHAGEN.—The new premises of the Private Bank, or Privatbanken, of Copenhagen, have an admirable position, being opposite the ancient Exchange built by King Christian IV. The new building on two sides faces the harbour, and forms an independent block of buildings, with an inner square courtyard. The ground area amounts to some 19,000 square feet, and the building comprises not only the banking offices, but accommodation for other institutions. The general view necessarily fails to show the details very clearly, but it may be mentioned that red brick and hewn granite dressings are the materials employed for the facings. Granite is now being somewhat extensively used in Copenhagen for building. The second illustration shows the panelling in the general offices of the bank. The wood is teak, which has also been used for the furniture. Marble has been used in some cases for steps and floor. The vaulted ceiling of the strong-rooms is supported by granite pillars, and the ceiling, as well as various staircases and other parts of the building, is ornamented in colour. The architect is Mr. Axel

Berg, who has another bank building in Copenhagen approaching completion.

MARTINS BANK AND NEW SHOP PREMISES, BROMLEY.—The ground floor of the bank is faced with plain unpolished granite, the upper part with red bricks. The spaces between the bays are covered with cast lead; in the centre of each space is an enriched panel with monogram painted and gilded. The cornice is of wood, the roofs are tiled with dark red hand-made Wrotham tiles. Mr. Duthoit, of Bromley, was the builder both of the bank and of the shop adjoining, and the architect was Mr. Ernest Newton. For the Bell Hotel on the other side of the bank Mr. Newton gave sketches only, and had no control over the work in detail.



GROUND PLAN

Scale of Feet.

SHOP AND BANK PREMISES, BROMLEY.

ERNEST NEWTON, ARCHITECT.





*Photo: E. Dockree.*

BANK PREMISES, BROMLEY.  
ERNEST NEWTON, ARCHITECT.



*Photo: E. Dockree.*

NEW SHOP PREMISES, BROMLEY.  
ERNEST NEWTON, ARCHITECT.



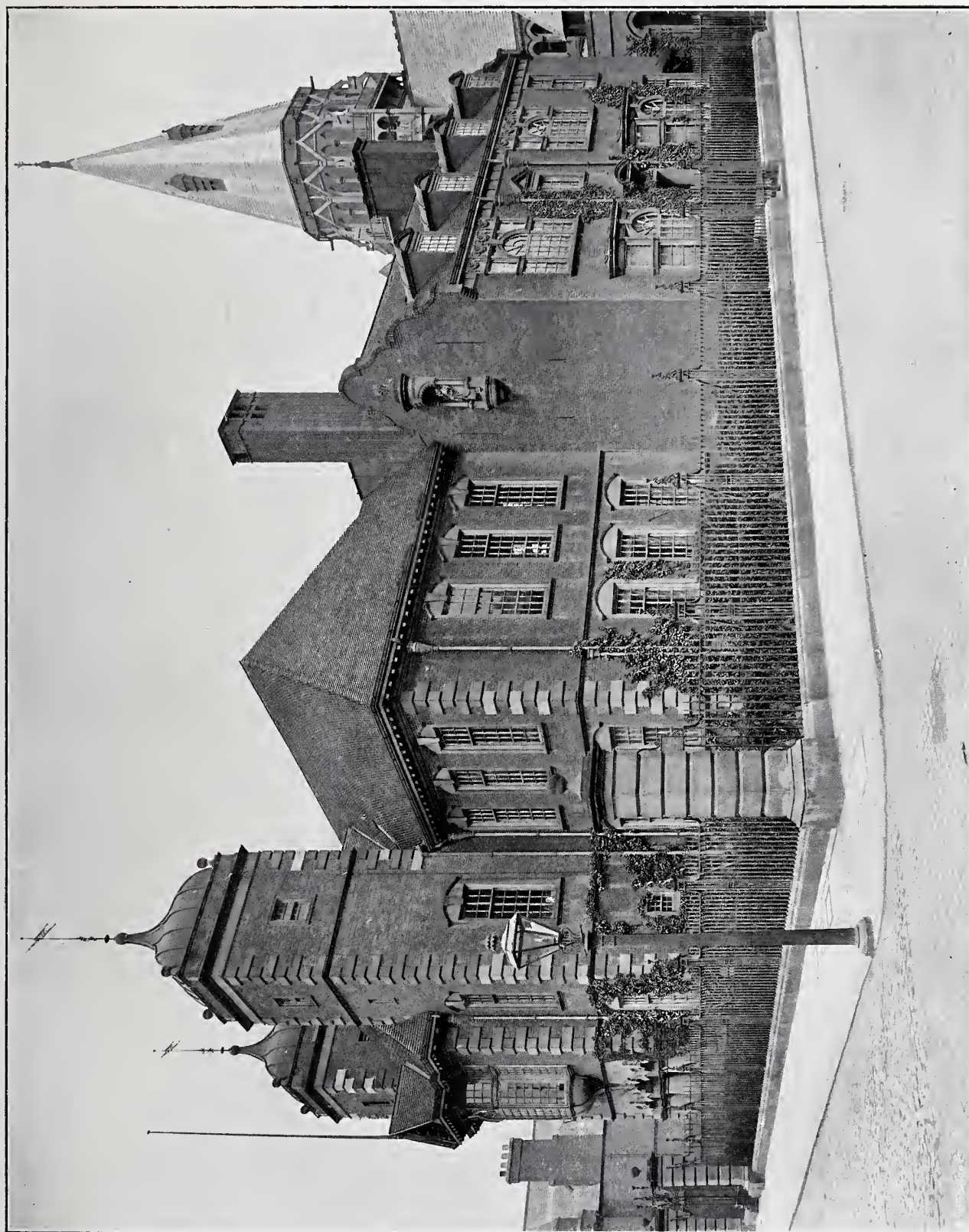


Photo : E. Dockree.

DAME OWEN'S SCHOOL, NEWCASTLE-ON-TYNE.  
THE LATE R. J. JOHNSON, ARCHITECT.



*Photo: E. Dockree.*

DAME OWEN'S SCHOOL, NEWCASTLE-ON-TYNE.  
THE LATE R. J. JOHNSON, ARCHITECT.



# English Mediæval Figure-Sculpture.

## CHAPTER X.—THE LESSER SCULPTURE OF THE FOURTEENTH CENTURY.

### SECT. II.—THE ARCHITECTURAL FIGURE-WORK.

MUCH of the above carving may in a sense be taken as architectural, for though connected with shop-work it was exhibited in the fabric of the church. But a final section should deal with the work that was purely that of the building mason, for the discussion of which there is abundant material. If in fourteenth-century building the broad architectonic displays of statue and relief, which gave such heroic value to the human figure in the scheme of thirteenth-century masonry, have disappeared, there is still no lack of figure-carving: a profusion, not unfrequently even a preponderance, of the figure-motive over other themes of ornamental carving being a mark of the fourteenth century. Such a preponderance is specially to be seen in the exuberant art of Yorkshire and Lincolnshire. Taking, for example, Heckington church, in the latter county—a well-preserved but by no means a very important or very decorated example of the village churches of the time—a summary of its figure-work is remarkable. Besides the reliefs on the Easter Sepulchre and the sedilia, which were illustrated earlier in this chapter (Figs. 259, 260)—besides the thirty-one statues and images, attested by niches, though one of them only (that illustrated in Chap. VIII.)



A. G.

FIG. 283.—EXETER CATHEDRAL. WEST FRONT.

has survived to our day—besides, too, a relief of flying angels on the porch gable—there are on the church, inside and out, nearly eighty separate carvings of heads and figures on corbels and label-stops, and outside as many as 198 gargoyles—mostly large human figures, some of which we



A. G.

FIG. 284.—WINCHESTER CATHEDRAL. NORTH TRANSEPT.

shall illustrate. In all the churches of the Ancaster art we find this abundance of figure-work; further north it is fully as great in the magnesian limestone building of Yorkshire. In the ruins of the great fourteenth-century quires (such as Howden, etc.) it can be seen that figure-carving has been as freely and lavishly used over the whole building as the specially-preserved works of the York chapter-house or the Percy tomb show them now. Decay and destruction have usually left but the smallest percentage of it all. Patrington church is an exception as a monument of fourteenth-century building, rather late in the style, but come down to us almost intact. It shows above the foliage of the pier capitals the ornament almost entirely given by the sculpture of heads, of which some scores crowd on the eye whenever one looks upwards.

This preponderance of figure-work is less marked in the built work of the mason when we turn to the south. Though, as already described, there were multitudinous ranges of “images” set in crocketed and traceried niches, in the decoration of these niches the figure plays a less important part than it did in the north. Still, heads are in abundant use for the label-stops and corbels of





A. G.

FIG. 274.—YORK CATHEDRAL. CHAPTER HOUSE.



A. G.

FIG. 275.—BEVERLEY MINSTER.  
CORBEL IN NAVE.

A. G.

FIG. 279.—SOUTHWELL  
CATHEDRAL. CHAPTER  
HOUSE PASSAGE.FIG. 277.—LICHFIELD  
CATHEDRAL. SOUTH AISLE  
OF CHOIR.

A. G.

FIG. 278.  
BRISTOL.  
LORD  
MAYOR'S  
CHAPEL.

A. G.

FIG. 276.—WELLS CATHE-  
DRAL. CHAPTER HOUSE.FIG. 280.—EXETER CATHE-  
DRAL. LADY CHAPEL.

A. G.

FIG. 281.—TEWKESBURY  
ABBEY. HEAD IN CHOIR.

A. G.

FIG. 282.—CLEY CHURCH  
(NORFOLK). HEAD IN  
SOUTH AISLE.*(Figs. 277 and 280 are from photographs kindly lent by S. Gardner, Esq.)*





A. G.

FIG. 286.—CLEY CHURCH (NORFOLK).  
CORBEL IN NAVE.

them the "epic"<sup>125</sup> seriousness of the earlier art has declined—evaporated in anecdote and the detail of picturesque attitude and liveliness of expression. Perhaps the readiest appreciation of the change can be got by turning from the heads

<sup>125</sup> We owe this word to Professor Lethaby's analysis of "Mediæval Art," in his lately published book.



A. G.

FIG. 285.—THORNTON ABBEY (LINCS.).

the building; and the bosses, which were multiplied enormously in the rich *lierne* vaultings of the west of England, as at Tewkesbury, became the fields for whole sets of elaborate little sculpture-pictures. This is a habit appearing also in the east-England art, at Lincoln and then at Norwich, and probably was practised in London also, though destruction has made away with its evidences.

Taking these various uses we can see how in

we show here—those from the Wells and York chapter-houses (Figs. 274, 276)—back to what we gave in Chapter VI. from the chapter-houses of Westminster and Salisbury, the works of some thirty or forty years earlier. The thirteenth-century heads were frequently smiling—frequently had expressions of rapt devotion; but at York and Wells both laughter and devotional fervour have become a technical exercise. At York the religious sentiment is just sentimental "goodness," and the smile is often quite a "grimace." But technical ability is masterly, one or two strokes give the expression, and show the ease of the carver. Withal he indifferently turned to contortions and grotesques that are especially ugly and debased in the York carving. The same summary technique and ready lapse of the carver into ogreish types is to be seen at Howden and Beverley (Fig. 275), where we have the York style of carving. At Wells the heads that flank the stalls of the canons in the "chapter" have been made frankly a study in laughter. From popes and nuns to acolytes and jesters, each face has its particular "smirk"—some are laughing honestly and some wickedly. Here is the smile demure, here the smile repressed; here the guffaw immoderate, and here the grin horrible. The example we give (Fig. 276) retains its colouring, and may be said to illustrate the smile of recognition, which the canons of Wells were glad to have from the Pope.

On the other hand, in the quire of Lichfield the fourteenth-century heads that fill the spandrels of the wall arcades are grotesquely morose, frowning and bulging out the cheeks, many showing deformities, particularly enormous ears. We illustrate the most pleasing specimen of the series (Fig. 277), which is simply stern. But the command of expression is more worthily employed in those heads which seem to aim at



A. G.

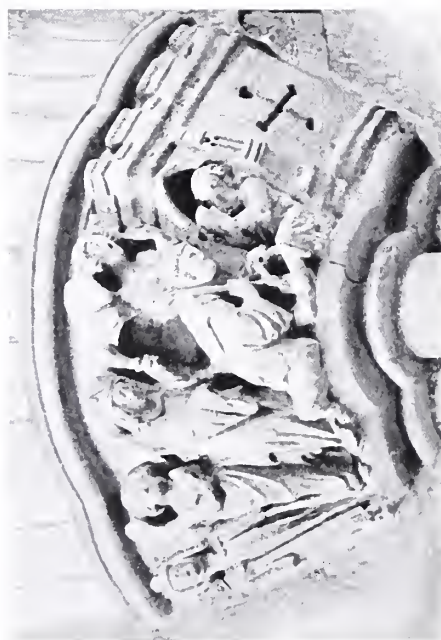
FIG. 287.—CLEY CHURCH (NORFOLK).  
CORBEL IN NAVE.





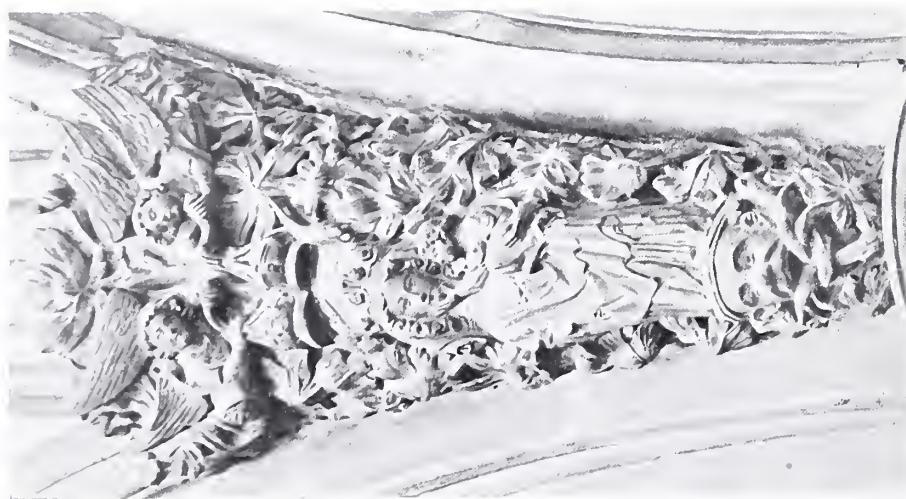
A. G.

FIG. 288.—JEWKESBURY ABBEY, WEST END OF NAVE.



A. G.

FIG. 289.—ELY CATHEDRAL, CORBEL IN OCTAGON.



A. G.

FIG. 290.—EXETER CATHEDRAL, CORBEL AT WEST END OF CHOIR.



A. G.

FIG. 291.—EXETER CATHEDRAL, CORBEL AT WEST END OF NAVE.





A. G.

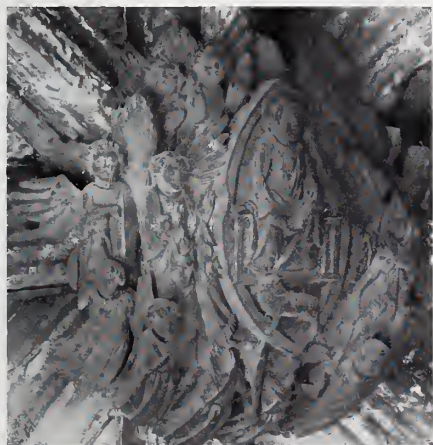
FIG. 292.—CHESTER CATHEDRAL.  
BOSS IN LADY CHAPEL.

(From a cast in the Architectural Museum, Tufton Street, Westminster)



A. G.

FIG. 296.—TEWKESBURY ABBEY.  
BOSS IN VAULT OF NAVE.



A. G.

FIG. 295.—NORWICH CATHEDRAL.  
WEST END OF SOUTH WALK OF CLOISTER.



A. G.

FIG. 294.—NORWICH CATHEDRAL.  
EAST WALK OF CLOISTER.



A. G.

FIG. 293.—LINCOLN CATHEDRAL.  
WOOD BOSS IN CLOISTER.

portraiture, and the individuality indicated is often impressive (Figs. 278–282). Of these the Southwell, Bristol, and Exeter examples are probably before 1300, but one (Fig. 281) from Tewkesbury (c. 1350) is equally distinctive. The later types, however, drop rapidly into mannerisms, and their art seems chiefly occupied with hair-dressing, as Fig. 282, from Cley.

Just the same decline may be seen in the larger figure-corbels as compared with those of the earlier art. Excess of expression runs easily into contortion (Fig. 283), and then there is a rapid decline into inanity. We might give many examples of these tendencies of sculptural expression, such as the (c. 1340) angel corbel of



Exeter, beside that (c. 1260) at Crowland. The two illustrations (Figs. 284, 285), one from Winchester transept (c. 1320) and the other from Thornton Abbey gateway (c. 1380), have the advantage of illustrating also how playful and anecdotal themes—such as chess or draught playing and the stroking of a pet dog—have replaced the serious motives of religious art. Minstrels and jugglers are now frequently represented in church carving, as at Cley (Fig. 286), and the legendary subjects selected are of the kind suited to a similar treatment (Fig. 287).

In the representations of sacred themes a decidedly secular liveliness comes to the front. Take, for example, the Tewkesbury corbels which start the magnificent fourteenth-century groinings of the nave—not, we believe, Adam and Eve as they are called, but Bathsheba very consciously being espied by David (Fig. 288). Particularly the crowding of detail into small fields and the grouping of many figures into one scene some few inches broad is another mark of the fourteenth-century dexterity, which developed c. 1330. For example, the scenes on the eight corbels at Ely beneath the niches of Alan of Walsingham's dome, important as they are as representing the history of St. Etheldreda, are curiously ineffective in their pettiness, though wonderfully skilful if looked at by themselves (Fig. 289). At Exeter the four-

(*To be concluded.*)

teenth-century figure corbels have the same pettiness, though they are dexterous compositions of leaf and figure work. We give one from the west bays of quire, c. 1300 (Fig. 290), and one from the west bays of nave, c. 1340 (Fig. 291), to illustrate how in the later example the orthodox religious representations of sacred story were getting used as a sort of zoomorphic pattern.

The vault-bosses of the late thirteenth and the fourteenth century can give the whole course of the progress from simplicity to intricacy. One of the earliest uses of figure-subject in this position was possibly that at Chester (Fig. 292) in the chapter-house, c. 1260. In the beautiful wooden vaulting of the cloister at Lincoln (c. 1295) we have the oak bosses showing a fine simplicity of treatment (Fig. 293), and such is the case in the earliest bays (also c. 1300) of the stone cloister at Norwich (Fig. 294). In the west end of the south cloister walk, however, we have the carving of forty years later (Fig. 295), and the beginning of that system of pictured representation which in the west and north cloisters themselves and later in the elaborate vaultings of the cathedral had full development. The Tewkesbury vaultings (Fig. 296) give examples of scenic boss-carvings, from the third-century art of the West of England, that are equally representative of this art of sculpture story.

EDWARD S. PRIOR.

ARTHUR GARDNER.

## Books.

### SIX LECTURES ON PAINTING.

Six Lectures on Painting. By George Clausen. 1904. London: Elliot Stock, 62, Paternoster Row.

THESE lectures were delivered by Mr. Clausen at the Royal Academy in January 1904. In preparing them for publication, he tells us, he has made a few slight alterations in their form, but on the whole we may take it they give us the actual words spoken by the Professor of Painting to his students. They have therefore a special interest at the present time, apart from their intrinsic value, about which there is no doubt. They seem excellent pieces of exposition, admirable in tone and temper, lucid, judicious, and well adapted to the needs and capacity of their audience. They treat of the facts and history, the practice and problems of art in a broad and summary way, without going very deep, but on the other hand without lapsing into commonplace, and they often put sound criticism and helpful advice into a fresh and interesting form. The point about the book, however, that after all strikes us as most remarkable is the source from which it comes, for we have so long learnt to associate the Royal Academy with what is reactionary and obscurantist in art that to find its Professor of Painting enunciating views so modern and

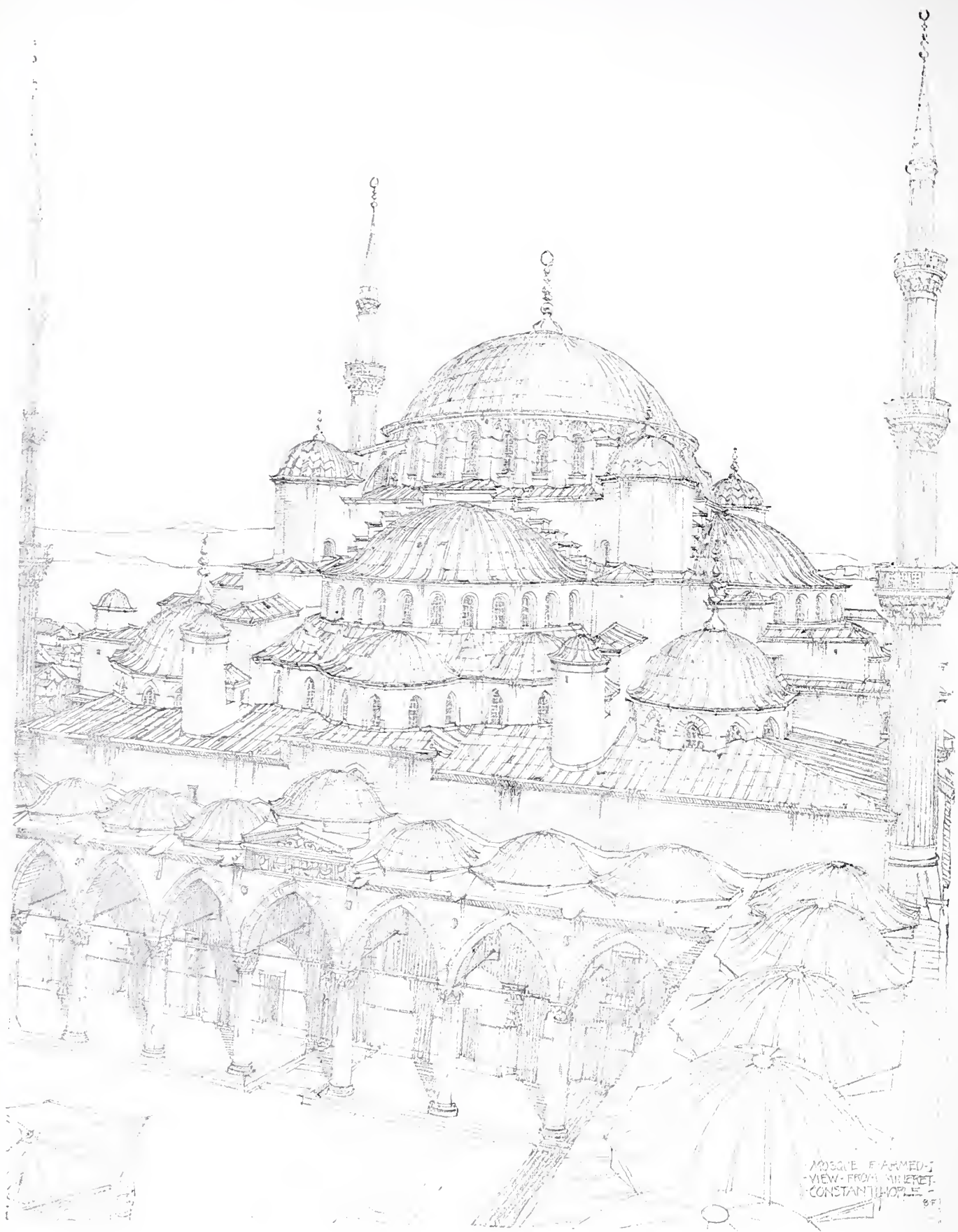
enlightened gives us a shock of surprise. It is not of course as coming from Mr. Clausen, or from any other open-minded artist or critic, that they are in the least degree startling, but only from the kind of official *imprimatur* they may be held to possess. Tributes to Whistler, to Alfred Stevens, to Cecil Lawson, to Edouard Manet and Claude Monet, sound oddly from the Academy chair, as do passages like this: "The history of art shows that an artist's work lives by its own vitality rather than by following blindly a tradition however noble. And the innovator is usually, in his lifetime, decried; it must be so. But sometimes it is recognised afterwards that the innovator was the loyal follower of good tradition, and that his opponents merely imagined they were"; or this: "It is a common error that much detail necessarily means completeness or conscientiousness . . . it should come after the qualities of structure and expression, not before." These things, and many others in the book which cannot be quoted now, might doubtless be paralleled by similar utterances from the first President of the Academy; but we do not so easily conceive them coming from the mouths of recent representatives of Royal Academic opinion.

BOWYER NICHOLS.



THE ARCHITECTURAL  
REVIEW, APRIL,  
1905, VOLUME XVII.  
NO. 101.





MOSQUE OF AHMED I., CONSTANTINOPLE.

FROM A DRAWING BY J. B. FULTON.



# Sancta Sophia, Constantinople.—II.

(Conclusion.)

*The Second Period.*—The wars of Heraclius and the iconoclastic schism arrested the progress of Byzantine art.

After the restoration of images in 842 much of the earlier power and purity of what we may call the Classic Byzantine style had suffered decline. A more Oriental and indeed barbaric type flowed in with Slavonic and Armenian influences. Even Arabic elements are to be found in the later work; and of this a positive proof is seen in the false Cufic inscriptions which had originally appeared on Arabic silks, and were adopted later in Byzantine decoration.<sup>4</sup>

In 865 a belfry was built against the centre of the west front of S. Sophia between two of the buttress piers shown in Mr. Fulton's drawing given last month. In the last quarter of the tenth century the dome fell in consequence of an earthquake. Again, in 1346, the eastern arch with a part of the dome resting on it was shaken down. It was restored about 1360 by John V. Paleologus. In 1453 the city fell, and the great church became a mosque. The eastern semidome was again rebuilt in 1575.

We have several descriptions of S. Sophia during these later days. The most important of them is by the so-called Codinus or Anonymous, an author who wrote in the tenth century. One text of his account is to be found included in the works of Ralph Diceto, the Dean of St. Paul's, who wrote about 1180.<sup>5</sup> This description of the church is full of legendary matter, but some facts can be separated from the rest, especially where the author speaks of the pavement, which he says was of various veined marbles worked, "*as is to be seen now*, of a green colour, like rivers flowing into a sea." The altar and its ciborium, which he describes, appear to be the same as those erected by Justinian, and celebrated by the poet Paul. The canopy with its columns, the Anonymous says, was of silver inlaid in patterns, and above was a globe, lilies, and a cross, all of gold, and the last set with precious stones. The altar was of gold, enamelled and jewelled. "Who can see the holy table without being astonished?"<sup>6</sup>

The same altar and canopy may indeed have remained in the church until it was robbed by the Crusaders. Robert de Clari describes the church as it was in 1204 before the destruction of its precious furniture: "The master altar is richer than anyone can tell, for the work upon it is of gold, and precious cut-stones, and pearls; and columns of silver support a covering (*un habitacle*)

over it like a steeple, all of massive silver, and so rich that I could not value it. The place where they read the Evangel (the ambo) is richer than can be described. There must be full a hundred lamp-holders (*lampières*) hanging to great silver chains, each holding twenty-five lamps or more and worth 200 marks." Nicetas, bewailing the sack of the church, says: "The holy table, made of all kinds of precious materials cemented together by fire (enamels) so as to be a wonder to all nations, was broken in pieces and scattered among the soldiers." There are other references to the same effect, and it seems probable that they all refer to the same work, the original altar and ciborium erected by Justinian.

As to the lamps, of which so much is said by the poet, and by the knight Robert de Clari, Mr. Antoniadi has observed that there are two series of holes in the dome, arranged in a greater and a lesser circle, from which the chains for the immense corona of lamps hung, while other chains were suspended from metal hooks, some of which can be seen projecting from the cornice of the dome. Four or five lamp discs of the kind described may be seen in the Early Christian room at the British Museum.

The dome which now exists is that which was rebuilt by Basil II. According to an Armenian chronicle, cited by Schlumberger, it was an Armenian architect who was charged with the reparation, "the illustrious mason and sculptor, Tiridate, who at this time lived in the capital, and who executed the work after a new design." This master, Schlumberger adds, is said to have built the cathedral of Ani in Armenia.<sup>7</sup>

The dome, as is shown on Mr. Fulton's sketch of the interior, is broken up by very wide ribs. This is just such an expedient as would have been made use of to strengthen vaults where they were subject to earthquake shocks, and it is quite possible that in this dome of S. Sophia we have the first instance of a dome reinforced by ribs. Be this so or not, there are other late domes in Constantinople which are ribbed. Indeed, it seems to have become a fashion to add decorative ribs where they were not structural. The ribs at St. Sergius are, I suppose, of this kind. At the church sometimes called St. Mary Diaconissa, and at St. Theodore Tiron, there are domes with strong ribs. There are forty ribs at S. Sophia; and as many windows forming a continuous belt around the base of the dome flood the whole interior with light.

<sup>4</sup> See several examples in Schultz, and Barnsley's "Monastery of St. Luke."

<sup>5</sup> Stubbs in Rolls Series.

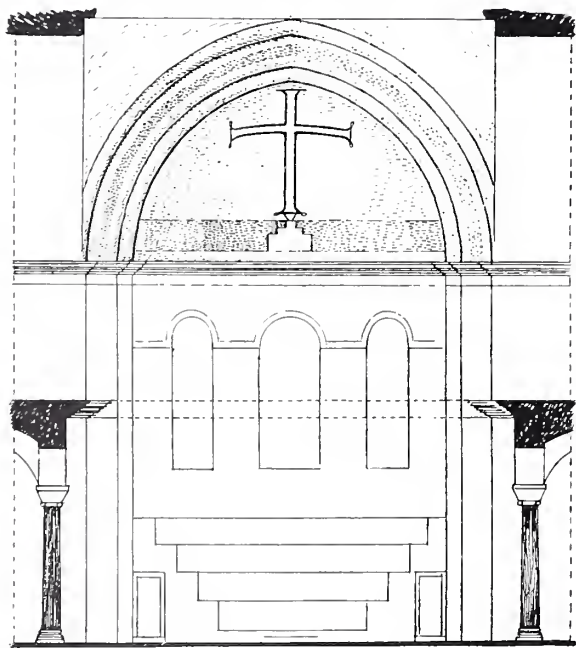
<sup>6</sup> See Preger in Byz. Zeit., 1901.

<sup>7</sup> L'Épopée Byz. II., p. 38.



A series of modifications were made by Fossati about 1847 to the base of the dome and the lateral buttress masses. Diagonal arches which cross from the top of the buttresses carried, before this time, slanting flying buttresses, each one of which abutted against one of the piers between the windows of the dome. This arrangement, which is shown in the last plate of Fossati's folio, appears also in Grelot's engraving, and I find it in the earliest view of the city in which the church is drawn with any accuracy, that of Melchior Lorch, made in 1559.<sup>8</sup> This carries the evidence back to within a century of the Conquest, and I have no doubt that this buttressing of the dome dates from the repair of 1360 at latest. A restored side elevation of the church in this form has been published by Mr. Antoniadi.<sup>9</sup>

*The Mosaics.*—From the first the domes and vaults were covered with gold-ground mosaics, but we have no account of any figures of Justinian's time in the contemporary descriptions, except that Mr. Antoniadi has shown that some broken lines in the Silentiary's account of the dome refer to a central circle of mosaic which apparently contained a figure of Christ. We may gather that the rest of the expanse of the dome was powdered over with stars. Further, here and there through the distemper washes which have been applied to them, it is still possible to see the forms of large crosses of an early shape on several of the vaults. One especially beautiful pattern, a wreath of flowers, which edges the vaults of the apse and of all the exedrae, also belongs, I have no doubt, to Justinian's work. In the church of S. Irene there



APSE MOSAIC, S. IRENE: SIXTH OR EIGHTH CENTURY.

still remains on the apse vault an immense cross. This church, built by Justinian, was largely restored during the iconoclastic period. It probably represents what was at S. Sophia also at the same time (see sketch).

Any early figures which may once have existed were destroyed in the eighth century by the iconoclasts, and all the figures which now exist—and some of them can be seen in a shadowy way through the covering film—belong to the later period of Byzantine art. The emperors in making state visits to the church entered the Narthex by the porch at its south end where is the ornamented bronze door called the Beautiful Gate. In the large lunette over the inner door of this porch a most interesting mosaic was discovered by Fossati, and covered again by a painted diaper "which may be easily removed." In the centre is the Virgin seated upon a throne and holding the Holy Child, to whom two emperors, one on either side, make offerings of the city of Byzantium and of the church of S. Sophia.<sup>10</sup> These figures Fossati calls Constantine and Justinian, but he does not say whether they were actually named, and he dates the mosaic as of the eighth century, which is impossible, for these prominent works could not have escaped the zeal of the iconoclast emperors. The Narthex vaults are entirely covered with mosaic—the diagonal coloured bands of which, as may be seen in the illustration, look extremely like the "ogives" of our western vaults. The only figure composition existing here is in the lunette above the great central door to the church, and the figures can still be dimly seen through the paint or distemper which covers them. All the figure mosaics of the interior have been disguised in the same way (except the seraphim at the angles of the great dome), and in speaking of them I shall take it for granted that none of those discovered by Fossati have been actually destroyed.

In the mosaic just spoken of over the central door Christ is seated on a throne which has a peculiar high curved back.<sup>11</sup> On either hand are medallions of the Virgin, and Michael or Gabriel. Prostrate before Christ is the figure of an aged and bearded emperor who has never been satisfactorily identified. It was, of course, called Justinian, then Heraclius or Constantine IV. Bayet showed that a bearded emperor was not represented before Phocas. Woltmann argued for stylistic reasons that it was most probably a portrait of Basil I., who restored the western vault into which this entrance opens. I hope to demonstrate beyond doubt that it represents

<sup>8</sup> Republished by Oberhummer.

<sup>9</sup> *Knowledge*, February 1903.

<sup>10</sup> In regard to the mosaics I refer to a tract issued by Giuseppe Fossati in 1890, not to the folio.

<sup>11</sup> See Salzenberg for illustration of this and other mosaics.



Basil's son and successor. The pilgrim Anthony of Novgorod (c. 1200) says: "Above the gate on a large panel is depicted the Emperor Leo the Wise, and in front of it is a precious stone which illuminates S. Sophia at night." This must be our lunette with some crystal lamp hung before it, and he immediately after speaks of the bronze work of the gates. Turning now to Sabatier's illustrated account of Byzantine coins I find one emperor, and one only, who resembles the portrait on the mosaic, and this is Leo the Wise. Moreover the first coin upon which we find the type of Christ seated on a throne which has a high curved back is one of this emperor's. A nearly similar throne is found in a mosaic of Justinian's date at S. Apollinare Nuovo, Ravenna. This throne, again, is figured on a coin of Leo's father, Basil; but the emperor, and not Christ, sits upon it. To account for this likeness we must suppose that all represented some famous throne in Constantinople. The enthroned Christ of Leo's coin is so much like that of the mosaic over the door at S. Sophia that I cannot doubt that it was designed after it.

In the spirit which led the emperors to associate the name of Christ with their own on their coins, the intention of the mosaic lunette was probably to show Leo yielding the throne of the empire itself up to Christ. The medallion of the Virgin, forming the reverse of the same coin which has the portrait of Leo, is very like that which appears on the mosaic above the emperor.

The subject of the mosaic first described, above the door in the south porch, seems to fall into relation with the meaning of the one over the royal door, and I suppose they were wrought at nearly the same time; in any case they must belong to the period after 842.

We are told that in the great palace Basil I. was figured in mosaic, surrounded by his generals, "who presented to him the cities they had conquered."<sup>12</sup> Again, Clavigo tells us of the church of St. Mary of the Fountain that the outside was all richly worked in gold, azure, and other colours, and that in the Narthex were mosaics of the Virgin and of the Emperor Romanus with thirty towns given to the church (*i.e.*, to the Virgin in the mosaic). These late examples seem entirely parallel to the idea of the emperor's presenting models of Constantinople and of S. Sophia to the Virgin. It is just possible, I would suggest, unless the figures of the emperors were actually distinguished by inscriptions, that the group had direct reference to the rededication of the city and the church to the image cult.

The best "sources" to which we may turn for an account of the mosaics of the interior are Grelot's

engraving together with the references to it (c. 1680) and a description given by Banduri. "On the conch of the apse is a great image of Our Lady seated, holding in her arms the Saviour, who gives the benediction." Right and left on the barrel vault of the Bema are two great angels with wings which stretch from head to foot. At the crown of the Bema vault was a square, "being the picture of Christ's Face upon a napkin, called the Veronica." The late Canon Curtis, in his "Broken Bits of Byzantium," gives a slight sketch of the head and shoulders of Christ with raised hand, which he says was from a mosaic representing the Pantocrator dimly seen through the coating of gold wash above the upper central light of the apse. There is evidently a mistake here as to the subject, but it is certain that in some lights slight indications of a figure may still be seen on the apse vault. Salzenberg describes with some fulness the figure of the Virgin in this place, and also the great archangels of the Bema vault, who represented Michael and Gabriel.

The redecoration of the Bema would, we may suppose, be the work first undertaken after the interval in image-worship, and probably these subjects are all as early as the tenth century at least. Anthony, the Russian pilgrim (c. 1200), says that Lazarus the image-painter first painted in the sanctuary of S. Sophia the Virgin holding Christ, and two angels. Now, the artist thus named was one of those who suffered persecution, but he survived to replace over the great gate of the palace called Chalcé the image of Christ. Bayet<sup>13</sup> speaks of this as a monastic legend, but I find this very figure mentioned within fifty years of the time required in the "Book of the Prefect,"<sup>14</sup> an edict of Leo the Wise. In this it is ordained that the perfumers of the city should have their shops between the Milion and the "Venerated Image of Christ which surmounts the portico of Chalcé, to the end that the incense should rise toward the Image."

Certain mosaics in the church, we know by record, were executed under Basil I. (867-886). "The wide and lofty western arch was threatening to fall, but he rebuilt it, and on it he represented the Virgin with her Child, and St. Peter and St. Paul on either side." This arch is said to have fallen, together with the dome, a century later, but the subjects mentioned were discovered here by Fossati, and are figured by Salzenberg. The Virgin was a bust in a circular medallion, about eight feet in diameter; the Apostles were sixteen or seventeen feet high. This same arch was again shaken by the earthquake of 1894 (was Fossati justified in removing the diagonal flying buttresses of the dome?), and this beautiful mosaic

<sup>12</sup> Bayet, *L'Art Byz.*, p. 124.

<sup>13</sup> *L'Art Byz.*, p. 112.

<sup>14</sup> Jules Nicole, p. 50.



of the Virgin was removed during the repair. The great eastern arch fell and was rebuilt in the middle of the fourteenth century. On its soffite similar mosaics were wrought. At the crown is a circle containing an empty throne prepared for Christ, and beneath, northward, is the Virgin, with St. John Baptist opposite her on the south. Below the Virgin stands the Emperor John Paleologos who renewed the work, and the fourth figure, which Grelot mentions, was probably another emperor or empress. On or near this arch Dr. Clarke read an inscription "fifty talents of gold," etc., which apparently referred to the cost of the repairs.

At the centre of the great dome, in a circle upwards of thirty feet in diameter, was the colossal form of Christ. Clavigo, a visitor to the church about 1400, says that the figure was very big, but so high up that it looked little larger than a man, although in reality it was three *palmos* between the eyes. Ducange, also, tells us that a figure of Christ as judge seated on a rainbow occupied this position. Fossati, too, speaks of "a circle with colossal Pantocrator," although he does not tell us where that was found.

In the four pendentives still remain enormous six-winged seraphim, each some thirty feet across, and their heads over four feet high. Save for their heads these have never been obliterated. The scale of these is evidently in keeping with the central Christ. The rest of the field of the dome, being broken up by ribs, as shown in the interior view, could have had no figures which would sufficiently tell in relation to work of the scale of Christ surrounded by the four seraphim. And these, we must suppose, completed the figure-scheme for the central dome. The seraphim, like the Christ, I have no doubt, belonged to a time subsequent to the fall of the dome. In the eleventh and twelfth centuries such six-winged beings were very frequently figured in MSS.

From the dome we pass to consider the lunette walls a hundred feet wide which rise to the under-side of the dome-base to the north and south and are pierced by windows. Here, above the main cornice, there are seven shallow recesses, then seven windows over them, and other windows still higher. We have positive proof, were any required, that the figure mosaics here date from the time after the persecution for image worship, as one of the saints represented—Methodius—was one of those who suffered.

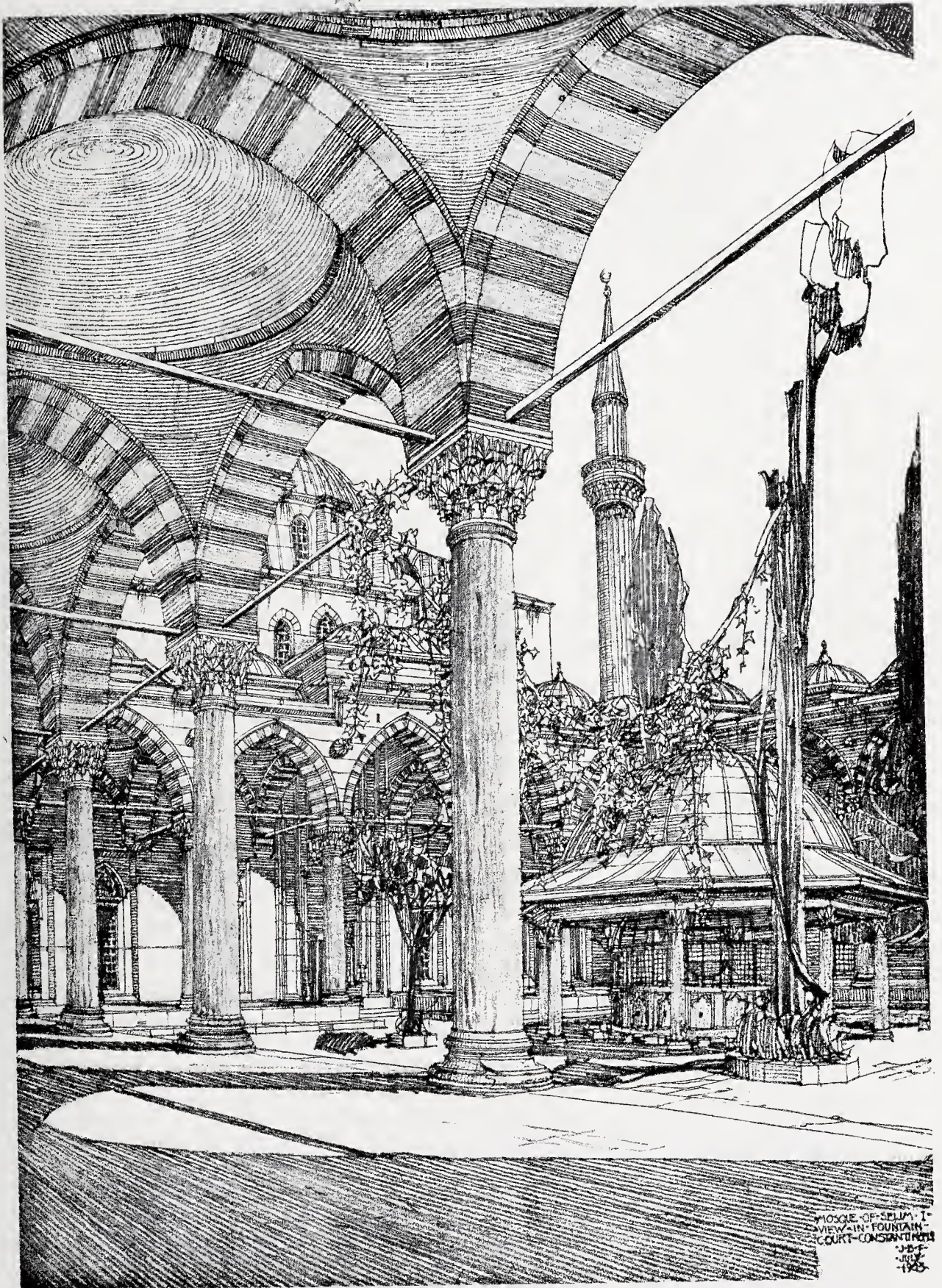
Six mosaics in the recesses on the south side were illustrated by Salzenberg. They were of early saints of the church, all with their names inscribed: (1) lost; (2) Anthimos; (3) Basil; (4) Gregory Theologos; (5) Dionysius Areopagite; (6) Nicholas;

(7) Gregory of Armenia. Above these on the six piers had been six prophets, also named—but these were very much injured—the names Jonah and Habakkuk remained. On the wide jambs east and west of the windows were two other prophets to a bigger scale—these were Isaiah and Jeremiah, each carrying a scroll inscribed with a prophecy. Still higher, and to the right and left of the top windows, were some remnants of figures, which Salzenberg thought had been two archangels. Of the north lunette wall Salzenberg gives no particulars; but Fossati, besides naming the six fathers in the south recesses over again, gives another group from the seven recesses on the north, and speaks of them together as two groups of thirteen doctors and fathers of the early Church. On the north were: (1) Ignatius Onios; (2) Methodius; (3) Ignatius Theophorus; (4) Gregory Thaumaturgus; (5) John Chrysostom; (6) Cyril; (7) Athanasius. The eight prophets of the south wall require another group to make up the usual sixteen, twelve minor and four major; the latter being represented at the ends as above described. On the north as on the south there would again have been two archangels above. On the dome at St. Luke's Monastery we have a scheme which forms, I think, a parallel to the subjects carried over a wider field at S. Sophia. In the central circle of the dome is the Pantocrator; then, in a first zone, four archangels—Michael and Raphael to the north, Gabriel and Uriel to the south. To the east is a standing figure of the Virgin with her hands uplifted in prayer, to the west is St. John the Precursor. In a lower zone are the sixteen prophets. We have no knowledge of the subjects represented on the vaults over the great hemicycles at S. Sophia, but none would seem so suitable as the *Panagia* and the *Prodromos* as at St. Luke's.

We thus have a fairly complete view of the scheme of the mosaics on the central vaults. As to the galleries, Dr. Covel<sup>15</sup> telling us of a visit made on September 26, 1673, says: "In these cupolas are images of the saints and the story of the Bible, which the Turks have in many cases quite defaced and plastered them all over; in other cases only scratched out or disfigured their faces. There is on the south gallery, next to the stone door, 'The Descent of the Holy Ghost upon the Twelve Apostles'; the tongues of fire and other marks yet remaining. In the west gallery, coming in on the south side, in the sides of the arch of the second window is 'Christ coming up from the Jordan' and 'The Descent of the Holy Ghost' (the Baptism), with words from Matt. 3, 13, and over against it on one side 'Christ between Moses and Elias' (the Transfiguration), with words from

<sup>15</sup> B.M. MSS.





MOSQUE OF SELIM I., CONSTANTINOPLE. VIEW IN FOUNTAIN COURT.

FROM A DRAWING BY J. B. FULTON.



Matt. 17. 5." On the first window we may safely say would have been the Annunciation and the Nativity.

Probably the gallery mosaics were in the main devoted to the life of Christ. Of these just mentioned the cupola with the mosaic of 'The Descent of the Holy Ghost' was figured by Salzenberg. This composition is exactly like that on the small dome over the Bema at the monastery of St. Luke (c. 1100). At the latter the groups of spectators in the pendentives (which also appear at S. Sophia) are explained by an inscription. They represent all nations and tongues to whom the gospel was to be made known.<sup>16</sup> At the centre the medallion is complete of the Throne, the Gospel Book, and the Holy Spirit as a Dove, which at S. Sophia is almost destroyed. On the field of the cupola is lettered Η ΗΕΝΤΗΚΟΘΗ. Besides the mosaics with which I have dealt Fossati's tract mentions others, without any indication as to their situation, as follows:—(1) 'Christ, the Virgin, and St. John'; (2) 'The Pantocrator upon a Throne in attitude of Blessing'; (3) 'St. John with Four Apostles surrounded by Cherubim and Seraphim'; (4) 'Three Virgins'; (5) 'The Emperor, John Comnenus Porphyrogenitus, and the Empress Irene, with the Virgin between them'; (6) 'Christ between Constantine XI. and Zoe'; (7) 'Alexius Comnenus'; (8) 'Alexander, Brother of Leo.' There is reason to think that some of these portraits of emperors were in an annexe of the west gallery used a hundred years ago as a library. The brothers Fossati made drawings of all these and of most of the other subjects mentioned above, and the bare list which has been published was prepared as a catalogue by Giuseppe Fossati at Milan in 1890. The drawings, notwithstanding their importance, seem never to have been published or fully described; I should be glad to hear more of them.

One other mosaic is mentioned by the historian Nicetas, this was "the Archangel Michael standing with drawn sword as if on guard" in the pronaos of the church.

*Construction and Details.*—In regard to the remarkable constructive scheme, the most difficult point to explain is the genesis of the planning by means of which the central space is increased by the two hemicycles to the east and the west. I am inclined to think that this plan was developed from a first idea to sustain the central dome by four equal semicircles, and that those lying north and south of the dome, which would just have touched the present side walls, gave place as the plan matured to continuous aisles and powerful buttressing masses at the sides. See figure and compare the plan of S. Lorenzo, Milan,

which Kohte, Diehl, and Riviora assign to the age of Justinian.

The expedient by which the aisle vaults first bear on marble pillars placed some distance within the side walls should be noticed.

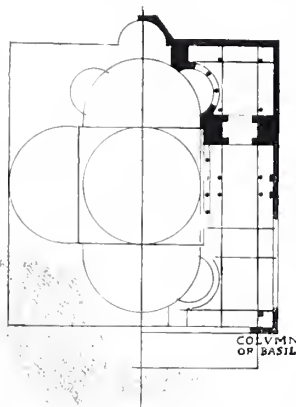


DIAGRAM OF SUGGESTED SETTING-OUT.

The plans which we have reproduced were measured by Mr. Fulton, and the dimensions of the several parts figured on them can be read by the aid of a glass. From these may be seen the perfect symmetry and accuracy of the setting-out. The central area is 108 ft. wide between

the arcades and about 102 ft. east to west. Adding to this the space enclosed by the two hemicycles and the exedrae we have a central elementary space of 210 ft. 6 in. by 108 ft.; with additions to the unobstructed space of the entire Bema 47 ft. 6 in. by 36 ft., and of the space by the great doors; altogether a length of 268 ft. The aisles, north and south, of this central hall are 55 ft. wide and the square of the church is 230 ft. by 248 ft. exclusive of the apse. The Narthex is 200 ft. long by over 30 ft. wide. "The size of the space actually covered by the dome is," says Mr. Antoniadi, "102 ft. 2½ in., representing 100 Byzantine feet." The width of the apse is 40 ft. Byz.; and it is 40 ft. Byz. to the first-floor cornice. The present dome (the third) is, according to Fossati, 55 metres high—that is, about 185 ft. We are told that the second was built 20 or 25 ft. higher than the first. A dome continuous with the pendentives—that is, the lowest possible—would, according to Mr. Antoniadi, rise 155 Byz. ft., and he considers it likely that the original height was 160 Byz. ft., this being a multiple of 40 Byz. ft., and sufficient to allow for a cornice above the pendentives. Even this would only rise one quarter of its span above the cornice, and its curve would be very similar to that of the dome of the Pantheon. The diagonal span across the pendentives at S. Sophia is about 145 ft.

A still more striking characteristic of the construction than its great scale and daring is its simple frankness. Four mighty piers support the dome; eight other piers, two in the middle of each outer wall, stand round about. The walls, pierced by the windows, are comparatively thin screens. The vaults, like the walls, are built of large thin bricks, which in the dome are upwards of two feet long.<sup>17</sup> Intermediate support is obtained by

<sup>16</sup> Cf. "The Painter's Manual," edited by Didron.

<sup>17</sup> Some of the bricks are inscribed—"The Great Church."



monolithic columns of fine marble and porphyry. These columns in every case are directly used as posts, and do not enter into combinations and compromises. The doors are cased in bronze, and the openings are edged round with marble frames; the windows are pierced sheets of marble forming lattices, the balustrades are marble slabs, the floors are paved, and the walls are plated over with marble; the domes and vaults are entirely covered with mosaic which, by means of the rounding of all the external and internal angles of the arches, is applied continuously over the surfaces as easily as if it were painting. The eight splendid green marble columns of the great order average more than 3 ft. 4 in. diameter. Mr. Antoniadi has pointed out that those of the two central pairs are  $38\frac{1}{4}$  in. in diameter, and the four outer ones are  $42\frac{1}{2}$  in.; yet the first impression is of uniform size, for the end shafts seem lessened by being placed next to the great piers. The columns are ringed round at bottom and top with bands of gilt bronze to prevent their splitting, and to retain the lead seating interposed between them and their caps and bases. The capitals, all of white marble, are magnificently designed as weight-bearers. The cornices over the ground storey and the gallery and at the base of the dome form three passages. Where this is not the case, as around the aisles, the cornices are sculptured bands of slight projection. Around the upper gallery there is a band of moulded plaster which, frankly accepted as it is, does not seem at all out of place. Here and there across the spans of some of the arches are wooden ties carved on the surfaces. The lintel of the great door is cased in bronze, both inside and out, and I have elsewhere expressed the opinion that this may be of late date (tenth century), but reconsideration of the point makes me ready to believe that this casing belongs to the first work, and is a consequence of the hidden construction of the lintel, which must be upwards of twelve feet long between the bearings. On its outer face is a panel containing the inscription: "Our Lord hath said, I am the Door of the sheep, By Me if any man enter in he shall go in and out and find pasture." Visitors to the church are likely to pass by the Sultan's tribune (shown on the left-hand side of the plan to the east) as modern work; but Fossati, in the tract I have referred to, specially tells us that he had it made up from ancient columns, capitals, and slabs found in the church and elsewhere; and Strzygowski figures some details from it in his remarkable study of the Mashita ruin.

*The Four Corner Pillars.* — The celebrated "Sweating Column" is the square pillar partly cased in bronze standing in the extreme north-west corner of the church. From Anthony, the Russian pilgrim, we find that it was already celebrated before the interregnum caused by the Frankish occupation:—"When one turns toward the gate, one sees at the side the column of St. Gregory the miracle-worker, covered with brass plates, and the people kiss it, and rub against it to be cured of their pains; there is also the image of St. Gregory." This custom is still maintained in the mosque. A recent writer says the column is called *Jachdirek*, that the sweating is caused by a tube concealed in the bronze casing, and that the pilgrims think that the exudation causes marvellous cures.<sup>18</sup> Two centuries earlier than the Russian pilgrim the Anonymous also speaks of this column of St. Gregory Thaumaturgus; he says it was in the left-hand part of the church, and, from the context, evidently at the west end. Further, he speaks of the companion column in the south-west corner as St. Basil's. Now, these saints are two of the great fathers of the Greek Church, which are figured amongst the mosaics of saints under the dome: Gregory Thaumaturgus to the north, and St. Basil to the south. At St. Luke's monastery four fathers—"pillars of the church"—are represented in mosaic, one at each corner of the great central area. These are St. Gregory the Wonder-worker, St. Nicholas, St. Basil, and St. John Chrysostom. The Byzantine mosaics in the four corners of the Baptistry of St. Mark's, Venice, are also of four fathers, in this case those most usually called Doctors of the Eastern Church—Chrysostom, Basil, Athanasius, and Gregory Theologos. (St. Cyril was a fifth doctor, and all of them were found amongst the saints of the lunette walls of S. Sophia.) I am thus led to the suggestion that, as two of the four pillars in the extreme angles of S. Sophia were called by the names of two great fathers, we may also suppose that the other two, to the east, were called by the names of two other fathers. These four outward columns, of which it may very well have been told that the whole church rested upon them, almost require some such legendary distinction.

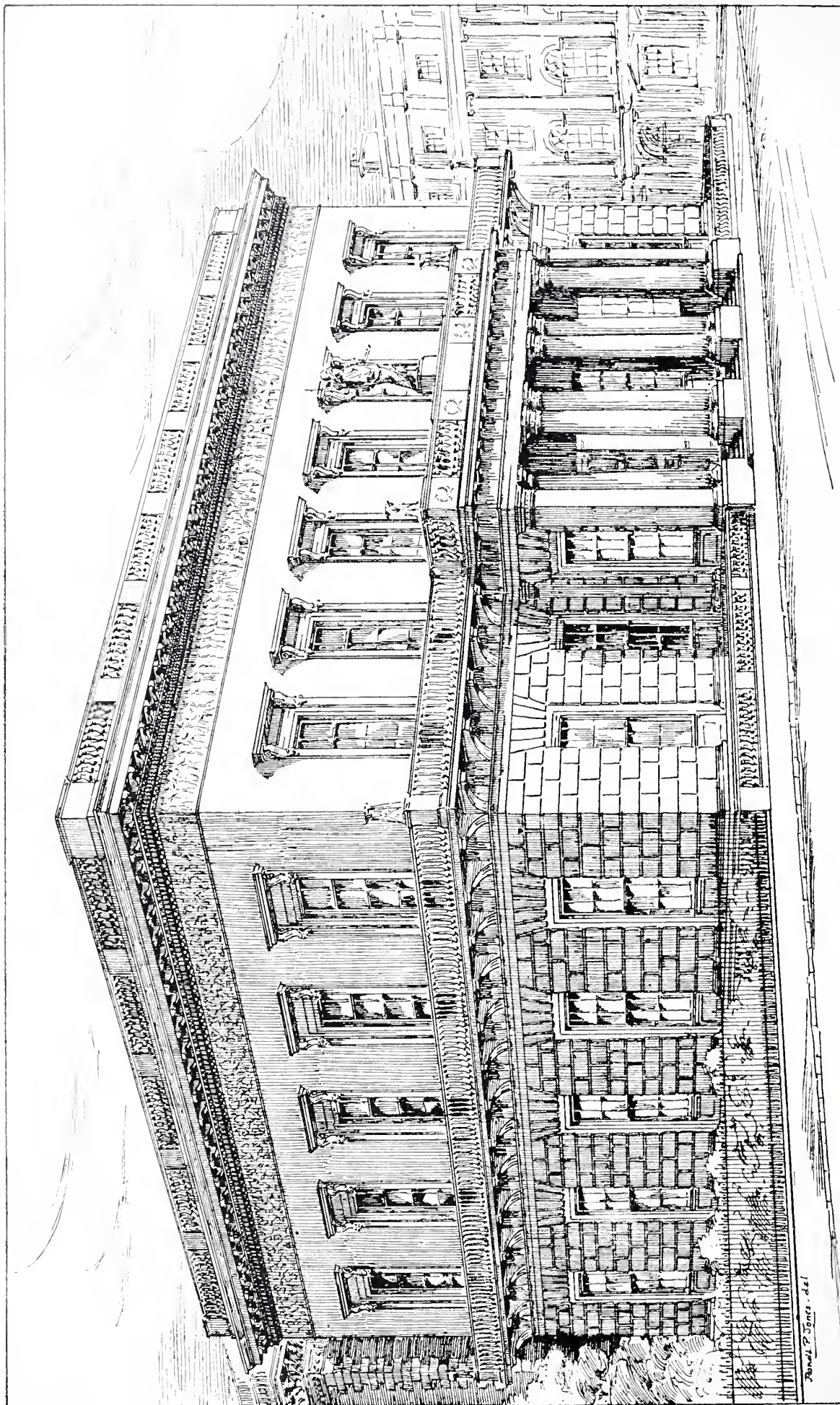
I cannot close these notes without a general reference to the study of the historical material relating to the church made by my friend Mr. Harold Swainson, of which I have throughout made use.

W. R. LETHABY.

<sup>18</sup> H. Barth, Paris, 1903. But I doubt the theory of the tube. The English traveller Sandys (1610) also tells us of the medicinal value of the column, and how one of the doors was

said to be made from planks of the Ark of Noah—another Greek legend that was taken over by the mosque.





THE ATHENÆUM CLUB, LONDON, BEFORE THE RECENT ALTERATIONS.  
FROM A SKETCH BY RONALD P. JONES.



# The Life and Work of Decimus Burton.

## II.—*Conclusion.*

WHILE the Hyde Park improvements were in progress Burton received, in 1827, the most important of his semi-public commissions, that for the Athenæum Club, which he completed in 1830 at a cost, it is said, of only £35,000. This undoubtedly had more influence over contemporary design than any of his other works. Not only was it the first of its kind as a modern club-house, but the plan and arrangements so admirably embodied the requirements of such a building that it may be taken as the model on which all subsequent club designs were based, allowing for modifications rendered necessary by irregular sites and by the increasing elaboration of plan which became customary.

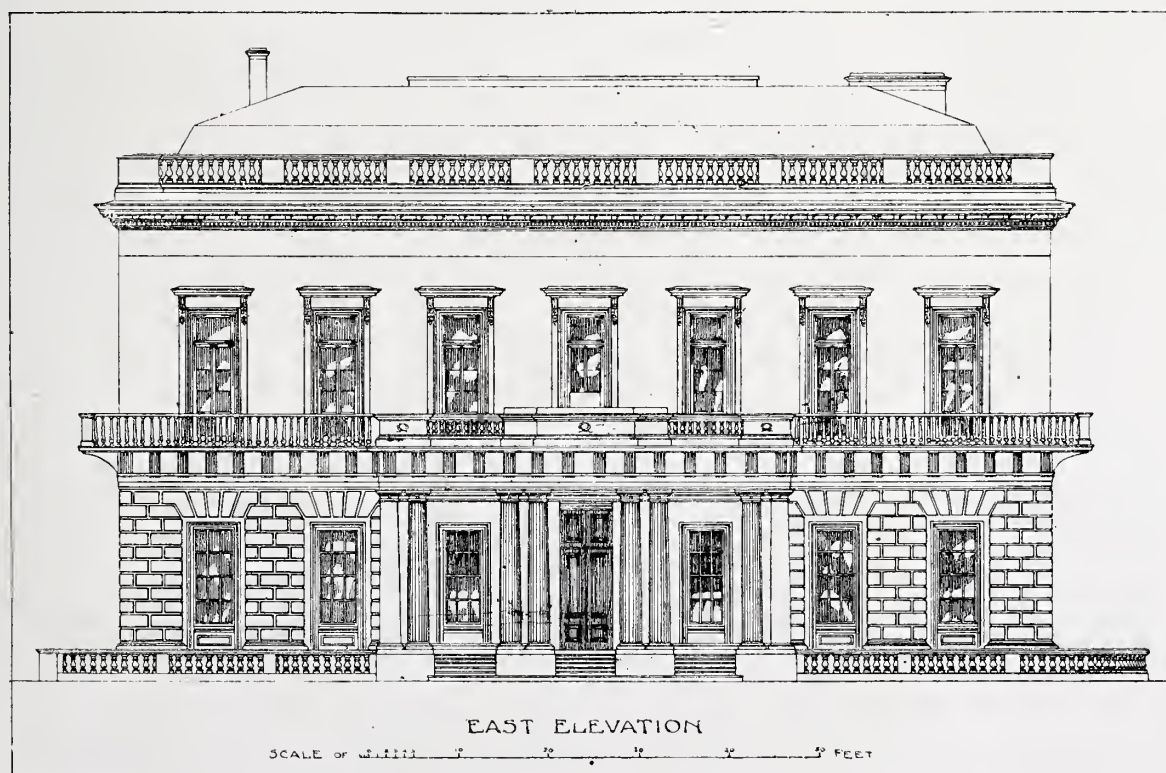
The most striking point about the exterior is its completely modern aspect. There is nothing in the design which is reminiscent of Greece except its refinement; even the modest portico on the east side is Roman in its details and modern in its use of coupled columns: and the elevations depend solely on the careful spacing and proportion of the windows. Even the distinction of genuine material is not granted to it, for the whole building is plastered with the exception of the balcony and the curved brackets supporting it, which obviously had to be worked in stone. In the lower frieze each alternate triglyph is con-

verted into a bracket, while some of the metope spaces nearest to the Travellers' Club are used as concealed window openings to light a small intermediate storey, thus reverting to that use of the metope which some authorities consider to have been general before the sculptured slabs came to be employed. This ingenious device for masking the windows probably passes unnoticed by the casual observer except at night, when the rooms in question are lighted up.

The main frieze and cornice are designed as in the Italian astylar palaces, with reference to the whole height of the building from the ground.

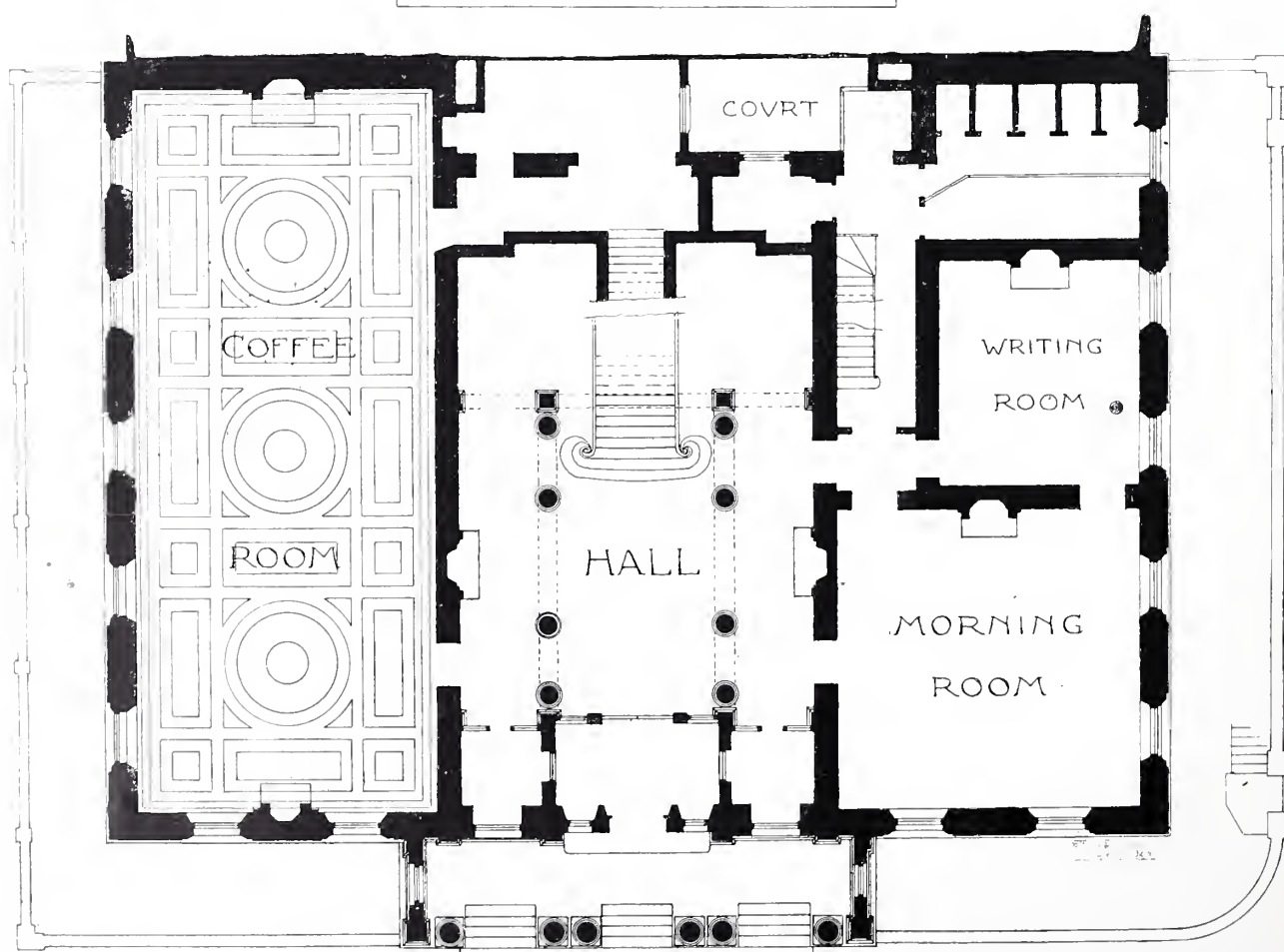
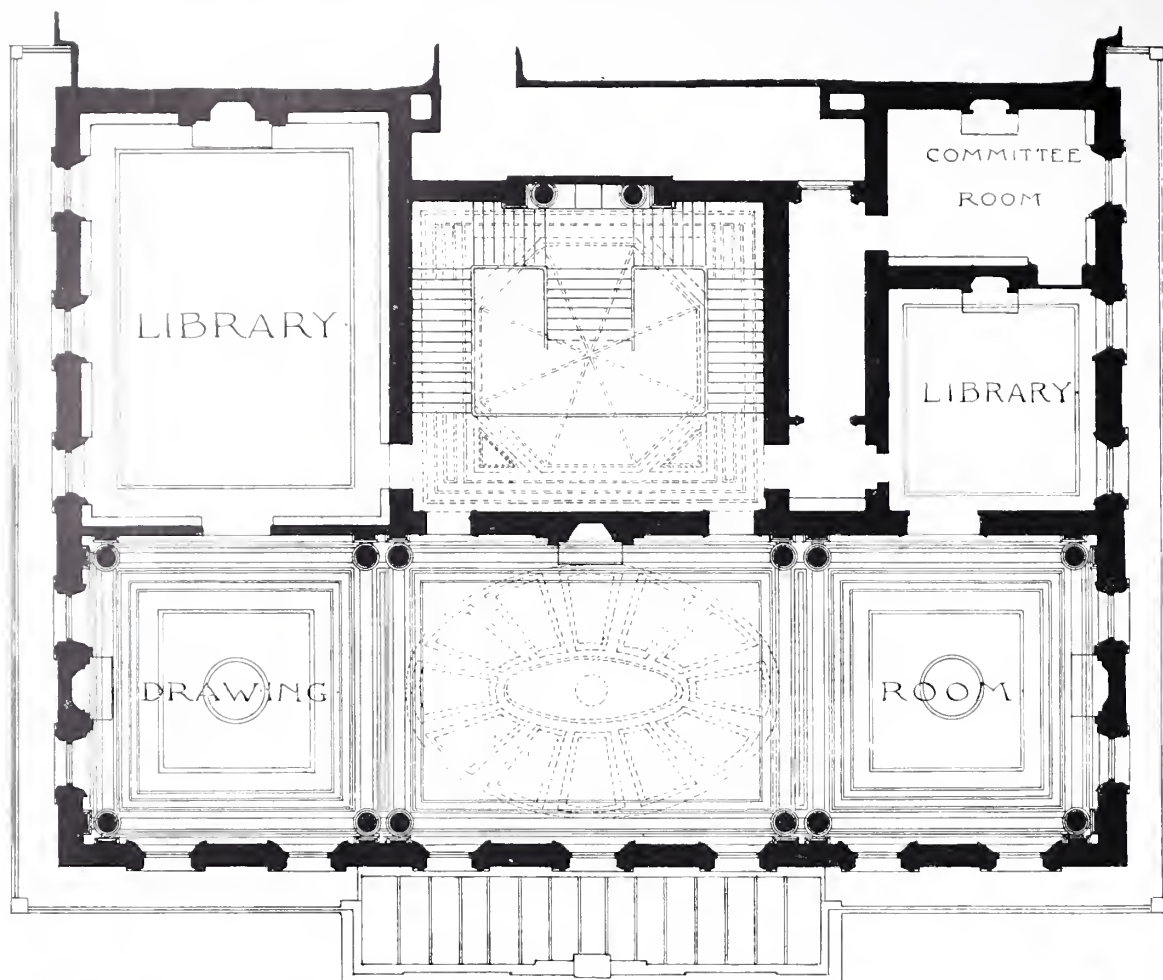
In his use of stucco, Burton always adhered to the principle that he should treat it exactly as if it were masonry, and should take no advantage of the "fatal facility" of the material in respect to decorative detail. From the purist's point of view this only increases his insincerity in design, for it is probable that the lower storey of the Athenæum is generally taken to be faced with blocks of stone; but it saved him from the riot of florid and unconstructional ornament which so often marks the plaster-work of to-day; and the mere reticence of his plain wall surfaces becomes more and more pleasant to contemplate amid the growing restlessness of their surroundings.

The Athenæum is altogether one of the best



THE ATHENÆUM CLUB, LONDON.

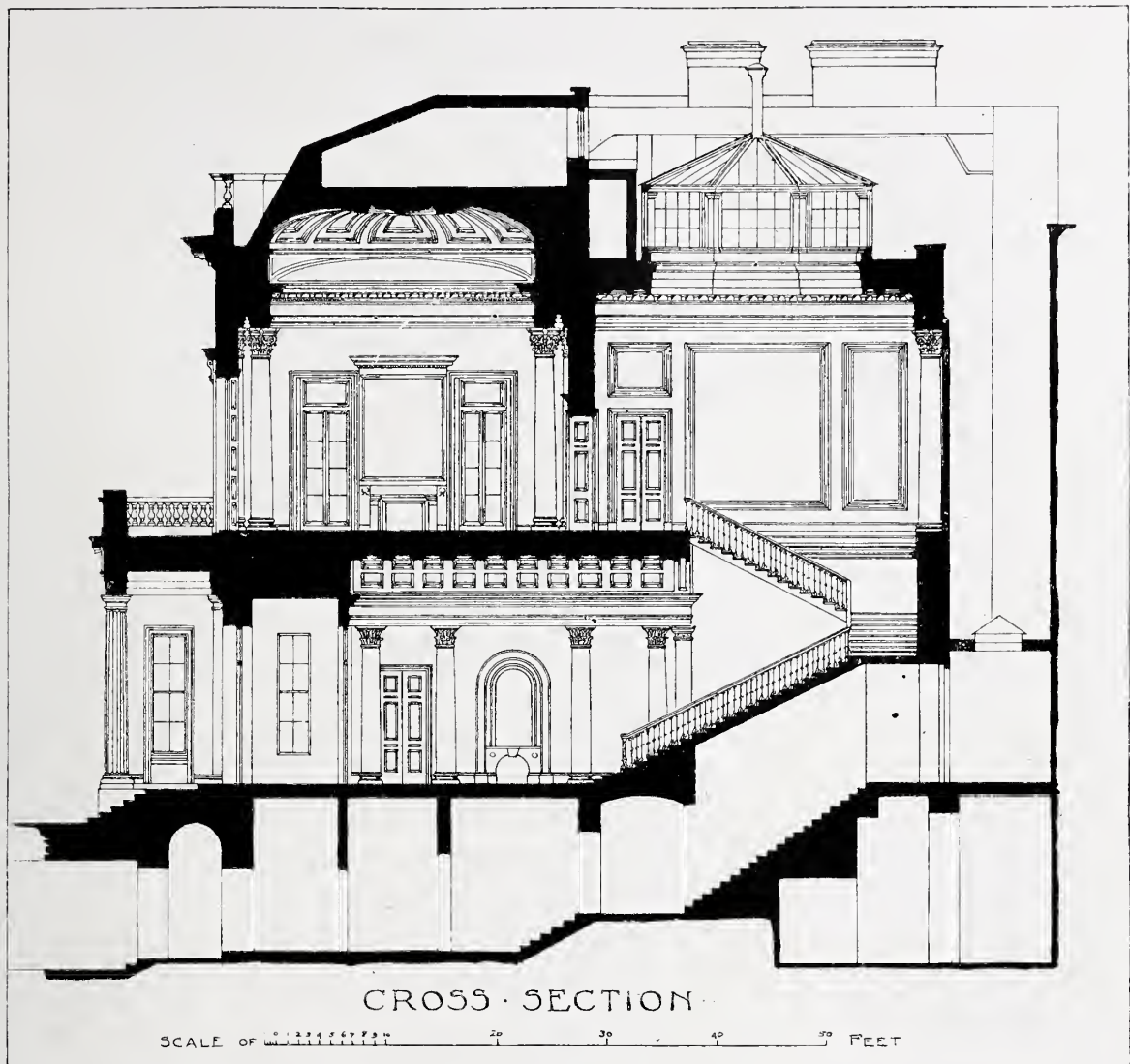




SCALE OF 10 20 30 40 50 FEET.

THE ATHENÆUM CLUB, LONDON. GROUND AND FIRST FLOOR PLANS.





THE ATHENÆUM CLUB, LONDON.

examples in London of characterisation in architecture. A complete stranger could gather at a glance the nature of its purpose, so clearly does the design express a certain reserved and distinguished air of art and *literæ humaniores*, which is enhanced by the classical allusions of the Parthenon frieze, the tripods, and the statue of Athene. In this respect it is well supported by some of its neighbours in Pall Mall, and the inquiring stranger might with equal certainty detect the austere dignity of the denizens of the Reform, while the glistening splendour of the Carlton reflects at every point the polished magnificence of the constitutional party.

Turning to the plan and interior arrangements we find that the hall and grand staircase form the central feature of the ground floor, the coffee-room and other reception-rooms being grouped symmetrically on either side. The columns which support the ceiling of the hall have simple capitals taken from those of the "temple of the winds" at Athens, a kind of rudimentary Corin-

thian order which found much favour with the Revivalists. The hall itself is intentionally somewhat deficient in light, and an excellent effect is produced by the deeply coffered arched ceiling in the foreground, beyond which a flood of light pours down from above on to the staircase. Much of the interest of the interior now consists in the decorations, which are long subsequent to the building of the club; in fact it may safely be said that in Burton's design nothing whatever displayed its true surface to the eye, and in accordance with the dictates of fashion his decorations consisted of paint in different forms, under which wood aspired to represent stone, while slate masqueraded as marble, deal as oak, and plaster as granite. At any time, however, the fine proportions and scale of the interior must have commanded our admiration, particularly in the case of the drawing-room on the first floor, which occupies the whole of the east side, and is saved from any effect of undue length by a division into three compartments, the central one covered by an oval dome



which gives interest and variety to the ceiling. The columns here have elaborate Corinthian capitals of Greek design, and the shafts, as might be expected, are scagliola.

For many years the Athenæum contained neither billiard-room nor smoking-room, not to speak of lifts and other necessities of the present day; so that no architect could now expect to follow literally Burton's fine simplicity of plan. But it may still be considered as unsurpassed within its own limits. The history of the later alterations, including a long series of designs by Burton himself, belongs to a later period of his life, and will be again referred to.

About this time he was concerned in the design of two houses in Carlton House Terrace, then being built on the site of the "mulberry garden" of Carlton House, which was pulled down in 1828. The Athenæum also occupies part of this property, standing on what was the west wing of the courtyard.

In 1827 he built two houses at Harrow, and in the next year accepted a commission which proved to be the beginning of his retirement from public work. This was the laying out of Calverley Park, Tunbridge Wells, for Mr. John Ward, a large undertaking lasting for many years, and leading to a considerable practice in the neighbourhood. The park itself is designed on landscape garden principles, and the houses, including the present hotel, are simple and solid, if not particularly interesting in design. They have at least the merit of a real stone facing, which is the case with all Burton's work in this district. The entrance gateway is an attractive little design with a carriage archway flanked by lodges with small Doric columns and Greek ornament. In Tunbridge Wells we meet with his first Gothic experiment in the shape of Trinity Church, a large boxlike building with astonishingly coarse mouldings and carved detail. Burton never had the slightest comprehension of Gothic architecture, and it is only to be supposed that his local patrons would not consent to a Greek church, and insisted on his following the traditional style. Judging from the few churches he erected (Fergusson, in the notice already quoted, remarks it as curious that he never did any ecclesiastical work of importance), one must conclude that he obtained some authoritative Gothic details and then treated them as a formal "order," enlarging or reducing them according to the scale of the church: in no other way can one account for his huge label mouldings and grotesque heads.

He built another church at Southborough, one or two vicarages, and a large number of houses throughout Kent, some Gothic and some Greek in treatment. One of these near Penshurst, it is

interesting to recall, was faced with stone which some over-zealous restorer had stripped from the walls of Penshurst Place, and mistakenly condemned as useless.

In 1830 he went still further afield and designed the Adelaide Crescent at Brighton, a plain stucco crescent facing the sea, with side wings extending in each direction along the front; the design shows no Greek feeling, and is quite plain and commonplace.

He was much attracted from this time onwards by the laying out of building estates, to which branch of his practice he devoted more and more attention. For the present, however, his career in London still continued. In 1831 he built Charing Cross Hospital with a characteristic semicircular bow facing the Strand, in which he used a Greek Corinthian order, very literally reproduced, even to the hollow channel at the necking of the capital, which is now considered to have held a bronze ring or wreath. Some premises in Pall Mall East date from this period, and his work in Regent's Park had not yet terminated. He was still laying out the gardens and designing the buildings for the Zoological Society, and conservatories for the Botanic Gardens; in fact he became a specialist in garden architecture, which at that time consisted mainly of erecting greenhouses and devising meandering paths of incredible length within the limits of a given piece of ground.

After about 1830 he did a great deal of this kind of work at Kew, where he collaborated with an engineer in designing the palm house and other buildings, and, no doubt at the same time, carried out the river terrace at Syon House; at Chatsworth and Chiswick for the Duke of Devonshire, and at Phoenix Park, Dublin. He was a landscape gardener of the deepest dye, though that system of design seems particularly inappropriate in an architect of the stiff and formal school of the revival. He even perpetrated a "rustic village" at Furze Hill, near Brighton, consisting of a crescent-shaped road from which serpentine drives lead up to villas, each standing in its own contorted garden. The villas are of three types, used in succession—a Greek Doric, a Castellated Gothic, and a Gabled Gothic with flamboyant barge-boards, the last probably representing the lowest depths to which the Gothic revival ever descended.

It would be more charitable to draw a veil over such creations, but by a cruel stroke of fate an engraving of this village is one of the few relics of Burton preserved in the library of the Institute. One could wish, for the sake of his earlier fame, that it might be solemnly burnt, and all traces of the incident obliterated.





*Photo: E. Dockree.*

THE NORTH LODGE, STANHOPE GATE, HYDE PARK.



*Photo : E. Dockree.*

THE LODGE, MARBLE ARCH, HYDE PARK.





GROSVENOR GATE, HYDE PARK : THE LODGE. DECIMUS BURTON, ARCHITECT.

Photo : E. Dockree.

*Standard Eng. Co.*



It is a relief to find him again on his own special ground, when in 1839 he began the laying out of St. Leonards-on-Sea, one of his father's latest building enterprises, which took seven years to complete. The "town" is of no great size, but it serves to show most forcibly the advantages of a single controlling mind and principle. Without these it would have been simply a commonplace extension of Hastings: as it is, there is an air of careful design and old-world dignity about it which we find in very few of our seaside towns.

The centre point of the plan is the hotel, and on the same axial line stand the baths on the sea front, and the assembly rooms and park entrance at the back. On both sides extend terraces symmetrically spaced and adorned with columns and other details used with discretion and at long intervals. These terraces have one feature of interest which might well be more commonly adopted; instead of a detached porch to each house, the footpath is covered by a continuous colonnade, which provides not only a sheltered walk for passers-by, but also a large balcony, or rather terrace, raised well above the road level, for the use of the occupants of the houses.

The "baths" building, now used for small shops, is a low oblong structure on the edge of the promenade, decorated by a diminutive and charming Doric order. The assembly rooms is more ambitious and consists of an entire Doric temple with a portico at each end, and low side wings like aisles. Of the same type is the entrance gateway into the park, which at once breaks away into landscape gardening.

At the east end of the terrace a kind of triumphal arch formerly marked the boundary between St. Leonards and Hastings, but this has lately been replaced by a memorial stone; while at the west end an opening between two blocks reveals the last indispensable building, discreetly set back from the sea front and partly hidden under the cliff—a Gothic church.

From this time Burton had a house at St. Leonards, and spent much of his time there. His London practice now became more limited. One of the last commissions he received from the Government was that for the piers and railings of Buckingham Palace, to which Blore had recently added the eastern façade. These remained as designed till last year, when they were rearranged in connection with the Queen Victoria Memorial. In 1841 he added part of the attic storey to Smirke's Union Club in Trafalgar Square, which has since been further enlarged. His name is sometimes mentioned in connection with the Oriental Club, but there seems to be no authority for attributing the design to him. Some years later he designed the small east extension

of the United Service Club, and he prepared several schemes for enlarging the Athenæum when the demand for billiard and smoking rooms became pressing.

He was anxious not to interfere with the external effect, and at first attempted to include the necessary accommodation within the existing roof space. This proved to be impossible, and he then turned to several forms of blank attic wall to replace the balustrading, with windows in the centre of the east front: but finally accepted the idea of a complete second floor containing two billiard rooms, a smoking room, and an additional library. A woodcut of this design was published, and shows an upper cornice and frieze (without the Greek reliefs) and a range of windows corresponding to those on the first floor, but lower in proportion. As the problem was bound to occur sooner or later, it is interesting to compare Burton's drastic solution of it with the present compromise which was carried out some years after his death.

In 1845 he built the Headmaster's and another boarding house at Harrow, and between this date and his retirement in 1869 laid out building estates at Eastbourne, Liverpool, and Kelvinside, Glasgow, as well as designing several town houses in different parts of London.

After his retirement he withdrew from all active connection with the profession, which is hardly surprising when we consider the supremacy of the Gothic school at that time, and the scorn which was poured on any work which had the slightest savour of Greek, or, as it was then commonly labelled, "Pagan" feeling.

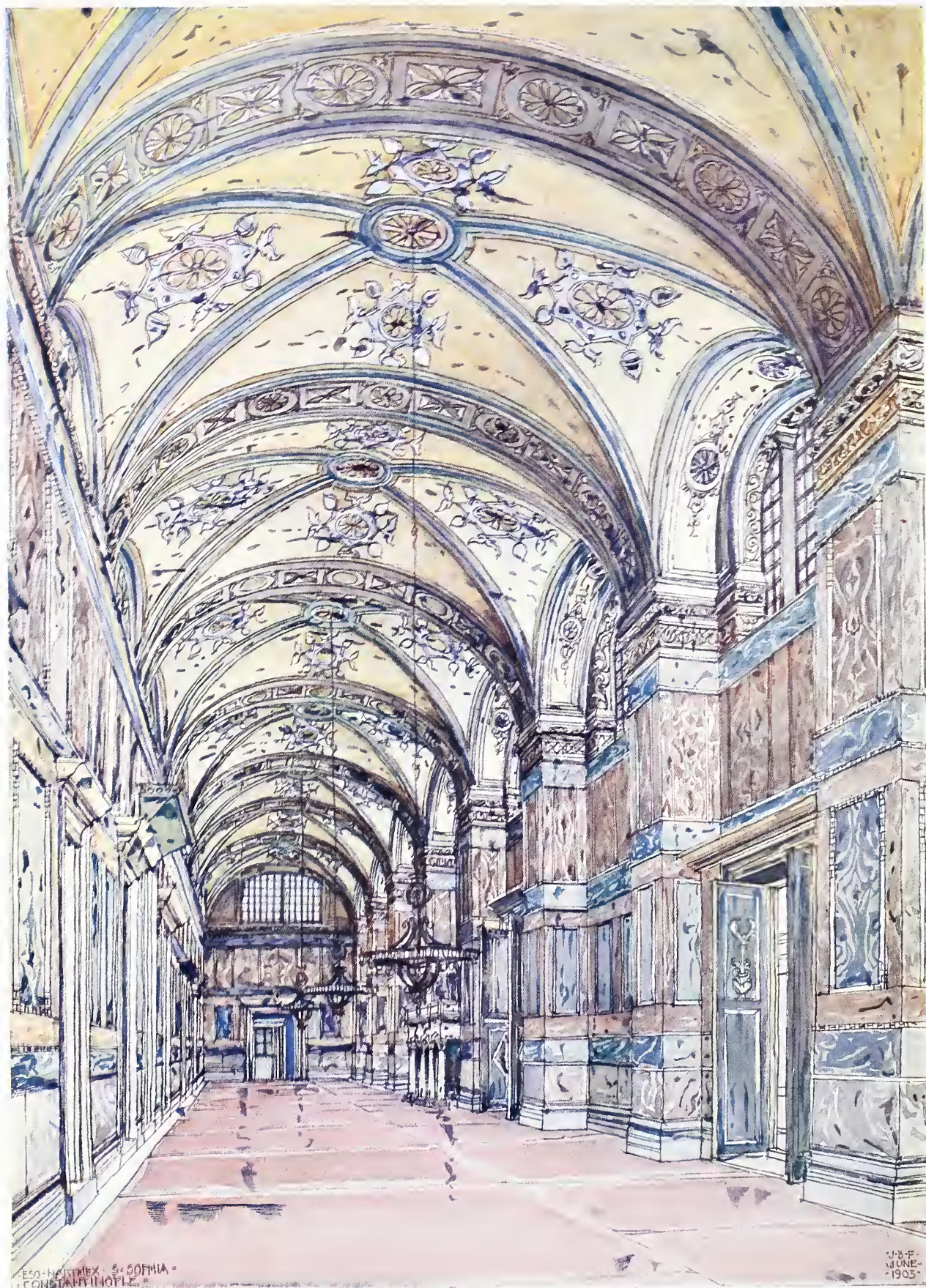
He was still a familiar figure at the Athenæum, but appears to have shown a certain reluctance to refer to his work or travels of an earlier period, and it is a matter of difficulty to clear up many uncertain points about his professional career, in spite of the fact that he only died in the autumn of 1881. He was a Fellow of the Royal Society, and one of the earliest members of the R.I.B.A., and in addition to his tours on the continent he visited Canada and the United States.

In the work of Decimus Burton quantity and quality seem to be present in inverse ratio. As far as concerns mere area of space covered by his domestic work and building estates, he was one of the most prolific architects of the day; but this side of his practice throws little light on his artistic powers except for a certain quiet dignity which is never wanting, if we omit for the moment his Gothic experiments. He was at his best, on the other hand, in a few well-known buildings of no great size or importance, and if these have not raised him to the first rank, they have at any rate assured him the reputation given by refined and









SANTA SOPHIA, CONSTANTINOPLE. THE NARTHEX.  
FROM A DRAWING BY J. B. FULTON.



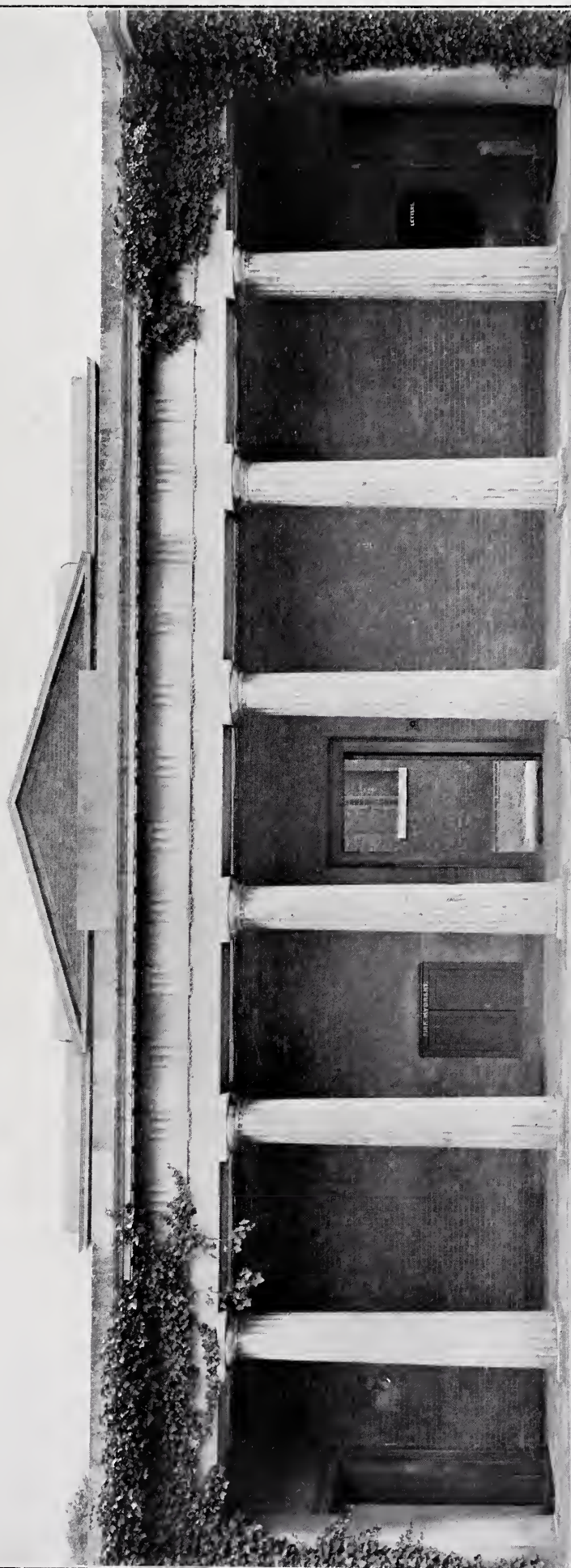


Photo: E. Dockree.

THE COLONNADE OF THE ARSENAL, HYDE PARK.



interesting design touched by some of the immortal spirit of Greek art.

It has already been noticed that he died within a few days of Street. Commenting on this coincidence, the *Builder* of that week observes the contrast between the current fame of the two men, and points the moral with a remark which may well be quoted here—"Are they (the Gothicists) sure that in the lapse of another generation of men, their favourite revived phase of architecture may not appear as *passé* to their

successors as Burton's now appears to some of them?"

The generation has hardly yet elapsed, but the prophecy has long since been fulfilled; and we need only follow Pugin's method of comparison, and consider in what order of merit we should now place Street's arcading outside the Law Courts and Burton's colonnade at Hyde Park Corner, to recognise how quickly moves the pendulum of architectural taste.

RONALD P. JONES.

## London Street Architecture.—I.

### PRELIMINARY.

FOR years past, the architectural world has been preoccupied and perplexed by the question of the better ordering of town architecture, whether by the slow process of educating the masses, forming public opinion, and stimulating the growth of the spirit of good citizenship, or by a measured interference with that untrammelled liberty which in matters æsthetic, and in them only, is the privilege of all—an interference which, for the rest, could only be exercised if endorsed by the general sense of the community. This question under its more practical aspects has lately been admirably and suggestively summarised by Professor Baldwin Brown in the pages of the *Institute Journal*; while Mr. Jackson, in the paper which he read before the Society of Arts, did his best to bring home the enormity of much that is being done to all who regard as something more than words the love of beauty and dignity, the sentiment of old associations, and corporate pride in the well-being of a city, which, after all, is the Mecca of the Anglo-Saxon, the visible bond of union between peoples who are half a world apart. It was only too easy for him to point to opportunities lost, or even now being thrown away of set purpose, and to show how chaotic and amorphous are those accretions of brick and mortar under which suburbs which five and twenty years ago were a delight to the eye are being hopelessly submerged. It was only in the sixties that the problem became acute. The stupendous growth of town population with which we are face to face, and the correspondingly large increase in the value of land in the business quarters of the town, belong, to all intents and purposes, to yesterday. All through the first half of last century London, it is true, increased rapidly, but it is to that period we owe the laying out of Bloomsbury, the airiest and most spacious

quarter of the town. It was still natural then to regard light and air, not as luxuries for which, commercially speaking, there is no room, but as part of the ordinary furniture of life. The town began to throw its arms out to the surrounding villages, and drew them by degrees into touch with itself, but the growth was along lines already existing: the great roads began to carry a continuous fringe of building, little more than that; of system there was nothing; the necessity for it did not exist, and the man who should have foreseen in what straits the next generation would find itself would have had a prophetic eye indeed.

Yesterday we were floating down the quiet stream with leisure to look right and left, and little appreciation of our opportunities; to-day we are in the rapids, whirled along in spite of ourselves, but becoming sensible, let us hope, that a supreme effort must be made to subdue the forces which are carrying us away, under pain of disaster.

How, then, we may ask, are we to begin to stem the torrent of prejudice and ignorance, which distort the views of those in authority, and lead astray those whose private enterprise might adorn the streets which now in many cases it disfigures? And the only possible answer is, "Educate, educate, educate." Before legislation, in the sense in which we desire it, can become a possibility, we must be backed by a solid body of cultivated opinion, and that can only be formed by constant insistence on the principles which underlie the right architectural treatment of a great town, and, may one add, by the constant practice of those principles. Where do we stand at the present moment? The Improvements Committee of the London County Council, in its report on the Strand widening scheme, delivered itself of one sentence, short and almost monumentally simple, which might stand as the text for the sermons in stone which modern street architecture habitually preaches. "The



only objection to the plan (that proposed by the County Council) appears," says the report, "to partake of the nature of an æsthetic proposal." To the corporate mind, that awful abstraction which human influences are impotent to touch, this unvarnished statement of fact was doubtless more eloquent than reams of critical comment could have been. In spite of the rising flood of artistic movement in the last half-century, in spite of the unparalleled spread of art education in our day, estimable gentlemen, who as individuals no doubt make some concessions to art, still feel it incumbent on them, as members of a public body, not merely to look first to commercial results—that is perhaps natural and right—but to rule out inexorably any suggestion which, in a phrase admirably in keeping with their attitude of mind, is said to "partake" of an æsthetic nature.<sup>1</sup> That a body so unsympathetic should have been brought to sanction the preservation of the "crumbling old pile" of St. Mary-le-Strand is much, and it may be that it is the presage of better things to come; but the threat of "imposing" buildings along the new front still hangs over us, and we are seriously asked to find comfort in the reflection that matters might have been worse, and that the church might have been buried, like Trinity Church, New York City, which, if anyone wants to see it, has—so to speak—to be dug out from a superincumbent mass of skyscrapers.

To the traditional indifference of bodies of men to anything which cannot be contained within the four corners of a commercial syllogism, comes the Englishman's time-honoured dislike to look a difficulty in the face and meet it squarely, his cheerful reliance on makeshifts and temporary expedients, his self-satisfied assurance of "muddling through somehow," as if that process, instead of being humiliating, had something meritorious about it. Some perversity there is in him which makes him leave the thing half done, as if in some sense, which is obscure for others, the half were better than the whole. And it is not the comprehensive scheme half carried out which appeals to him, because that reserves possibilities for the future, but the veritable half-measure, only too well exemplified by the building line along the north side of the Strand, as officially projected, which binds the future in chains and makes it powerless to put wrong right, except at enormous sacrifice.

It is not to be wondered at that it should be the fashion among us to point the finger of scorn at Baron Haussmann, or to see in him the remover of his neighbour's landmark who may legitimately be cursed, because he tore our cherished charter of half-measures to ribbons, and flouted our pet

national characteristic. It is true that he removed far too many landmarks, that he found Paris an embodiment of history, and left so much of it as he touched a city to all appearance without a past. His sins were many, but their scale was magnificent; he had a noble disregard for those small economies which occupy the average Englishman's whole horizon; and the Paris which he has left us, if it lacks individual points of interest, is dignified in the mass, laid out on large and comprehensive lines, the vistas well considered, the important buildings standing where the eye demands them. Oh for a man of large ideas who should be autocrat here for a time! The old Strand is gone for better or worse, and the alternative lies not between a new and an old, but between a new which shall turn historical monuments to account, welcoming them indeed as the keynote, the controlling factor in a worthy scheme, and a new in which the wood shall not be visible for the trees, in which the buildings shall be big and the scheme small, and historical monuments shall be annihilated by the mere bulk of their surroundings.

Truly the County Council's scheme "appears to partake of the nature of a" commercial "proposal." Commercialism, indeed, pervades the whole body politic to-day. Lop off one of its many heads, and a hundred spring up to take its place. Abolish sky signs, and the buildings themselves are reared so many stories higher; cliffs which look tawdry under luminous paint, waterfalls shivering under flashlights, quiet fields dotted with obscene invitations to the liverish, respectable journals in which portraits of chronic sufferers affront us in the search for news: these are the more obvious and harmless signs of the times. Insidiously, and at first almost unrecognised, advertisement has gradually come to be revealed as a ruling factor in street architecture, and Dr. Richardson Evans and his little company should wheel their horses round and prepare to do battle with the new enemy. It is a question of good citizenship, one may almost say of good morality. It is the merest truism to say that as members of a civilised community we have our obligations as well as our rights, which are the same thing from different points of view, and that the freedom of dwellers in tents is not for those who are dependent on their fellow men for the amenities of life, and are indebted to them, to their self-restraint, sense of justice, and amenableness to the laws, for the thousand and one conveniences, opportunities, and safeguards, without which life in a city would be unendurable. The obligation is obvious, and in many ways it is

<sup>1</sup> Mr. Frederick Harrison must be mentioned as an honourable exception.





TRINITY CHURCH, NEW YORK.



met with no more demur than is the Englishman's birthright; but partly through pure ignorance, partly through the exigencies of modern commercial life and the severity of the struggle for business, everything is made subservient to the necessity for catching the public eye, and the obligation to do nothing which shall be offensive to your neighbour and the community in general, nothing which shall be a standing eyesore, ridiculous in itself, fatal to its surroundings, and tending to bring into contempt the city in which such things are possible, is not only set aside but is deliberately outraged. Even if a public authority were constituted to deal with æsthetics, it is clear that its range would be limited, and that private buildings would still be to a large extent uncontrolled. It is therefore a matter of urgency that public opinion should be brought to bear on conduct which, as Mr. Jackson well pointed out, is on all fours with ill-manners. It is a flagrant breach of urbanity, if we may so call it, a clear disregard of the duties which are incumbent on every member of an organised social body, and should by rights carry its own punishment, just as surely as other sins against society.

The right treatment of existing buildings falls into precisely the same category. Almost side by side with the Chancery Lane Station of the Central London Railway stands, or stood—for I believe a term has at last been put to its agony—a house by Nesfield, which in its original state was simple, unaffected, and dignified—a pleasant resting-place for an eye wearied with the glare of much mediocrity. All too quickly, however, it changed hands, and a new owner, whose contempt for mere æsthetics should have made a County Councillor of him, proceeded to lard the whole front over with advertisement boards, and there the poor house stood for some twenty years, a monument of the subordination of the genius of art to the genius of commerce, victim to a piece of Vandalism which, if everyone had his due, should have landed its perpetrator in the Bankruptcy Court.

Do those people who watch unmoved the defacement of good work, the erection of monstrosities, the demolition of the monuments of an older day, houses in which history has been made, in which literature has burst into flame, houses made illustrious by their association with the good and great, hallowed and sanctified by time—do they realise at all the enormity of the proceedings at which they tacitly connive? Do those who consider that the necessities of the case are met if the great buildings which our fathers have handed down to us are left standing, and allow them to

be built in, overshadowed, thrown open to points of view which their designers never contemplated—treated, in a word, as mere accidents; do they ever stop to think what London really is; a heritage from the ages, a trust which it is our sacred duty, and should be our preoccupation, to hand down, altered greatly, it must be, but in essentials what it was when it came into our hands? It does not require much imagination to understand that the London by which we set so little store is a bond of union between us and all those peoples—Colonials east and west, Americans of British descent—who have a common interest in the history of our land, in the people who made it, in the capital which for centuries has been the centre of the nation's life. Sentiment, it is true, cannot mould and control the growth and expansion of a great city, stand stubbornly in the way of change, cry "Hands off!" morning, noon, and night. The idea is of course preposterous, but future generations will not bless us if the visible connection of the town with its past is confined to mural tablets on new house fronts, nor would the sense of kinship flourish on so watery a diet.

Hazlitt, when a new book was published, went to his shelves and took down an old one. The vast mass of the public to-day likes its reading hot and hot. Last year's ideas, like last year's lava, are already in process of petrification. So there may be a few who, as new buildings are put up, cling the closer to their old favourites; but to a great majority what is old is an obstruction and out of date. To them progress means nothing unless it is destructive. All change must be for the better, and demolition is an end in itself. These people when they were children smashed their toys, and suffered; now they repeat the process on a large scale, and nobody whips them. Age to them is the unforgivable sin. Nor does Nature come better off; woe betide the full-grown tree which stands on a building plot! If not felled out of hand it dies a lingering death with its great arms lopped, its roots covered with cunningly disposed stacks of bricks.

Want of intelligence, of knowledge, and of reverence—all these go to the making of these Vandals, whose very sins compel a sort of admiration, so strenuously do they set about compassing their ends. There is only one weapon to meet them with, because it is the only one they understand—compulsion, in some form or other. Societies may protest, advise, offer their services, but in the present state of architectural education they might as well argue with a tiger. The most correctly formed syllogism is nothing to the logic of brute force, and the brute force of the law is what we want.

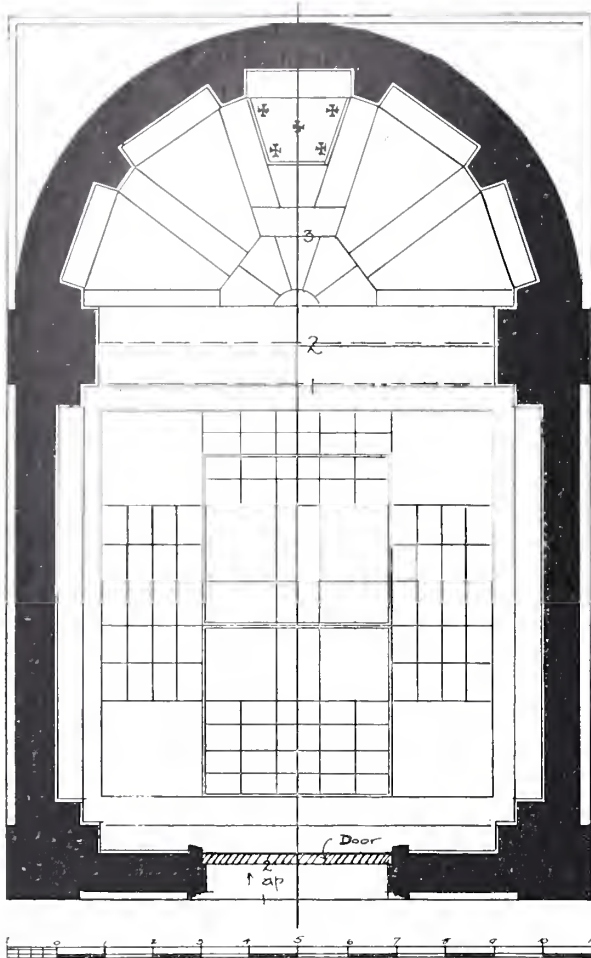
A. E. STREET.

*(To be continued.)*



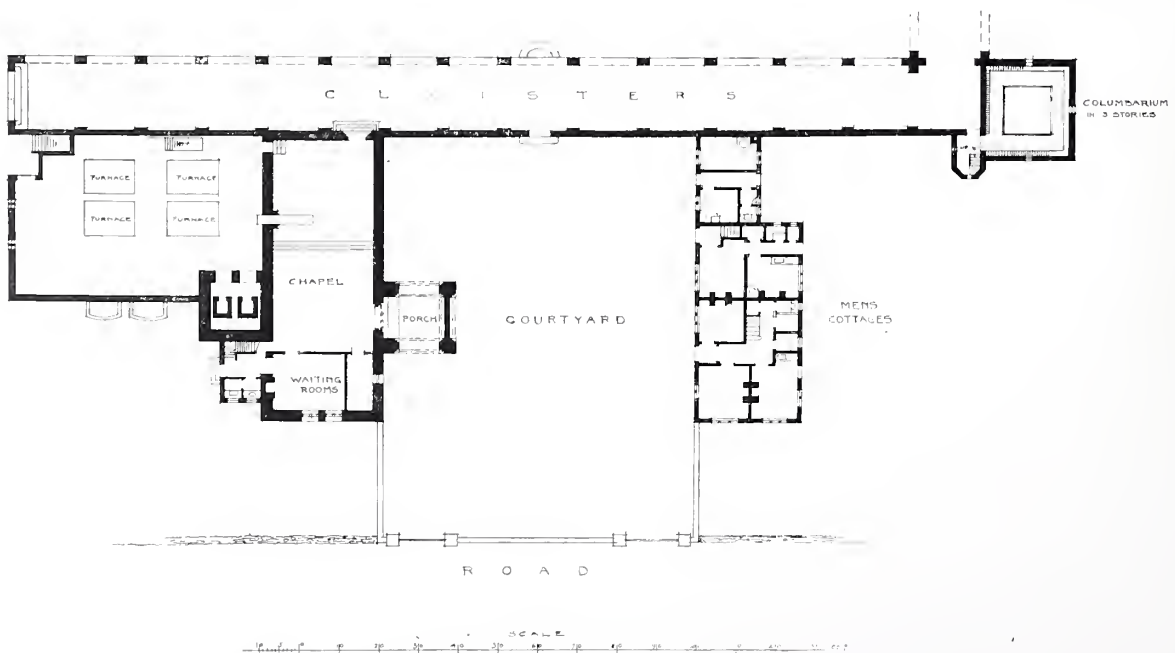
# Current Architecture.

MAUSOLEUM OF THE LATE J. D. CAMPBELL'S FAMILY IN ST. MARY'S CEMETERY, KENSAL GREEN.—This mausoleum has been erected in



MAUSOLEUM FOR THE J. D. CAMPBELL FAMILY, ST. MARY'S CEMETERY, KENSAL GREEN. PLAN. C. H. B. QUENNELL, ARCHITECT.

St. Mary's Cemetery, which is the Roman Catholic portion of Kensal Green. It takes the form of a memorial chapel and is built on the substructure of an ordinary underground vault, access to the latter being gained by removing slabs in the floor of the chapel. The walls of the mausoleum were built in thin red T.L.B. facing bricks, with Portland stone dressings, the mason's work being carried out by Messrs. Tildesley Shepherd, and Mabson, of Paddington. The carving to gargoyles was done by Messrs. Martyn & Co., of Cheltenham, the builder and general contractor being Mr. George W. Hart, of Hampstead. The domes were cast in concrete and covered with copper by Messrs. Messenger Brothers, of Hounslow. Messrs. Ramsden and Carr, of Seymour Place, Fulham Road, made the cross on top of dome. The entrance door is framed in oak and sheathed with copper, the panels being glazed, and was made by the Lambeth Guild of Handicrafts. Internally the walls and floor are covered with marble to the height of the springing of the domes. Devonshire marbles were used, and as well as being cheaper than the foreign varieties, seem more suitable to the grey London atmosphere. The larger wall surfaces are grey clouded Petitor light in tone, the vertical divisions and angle piers being in dark Ashburton of rather warmer grey. The capping under the domes is in red Ogdell. The floor is mainly in greys with warm yellow clouded Petitor to the steps, and some small pieces of red dotted about. The marble was supplied and fixed by Messrs. A. W. Blackler and Son, of St. Mary



CREMATORIUM, GOLDSER'S GREEN, N.W. PLAN. ERNEST GEORGE AND YEATES, ARCHITECTS.





Photo: E. Dockree.

MAUSOLEUM, ST. MARY'S CEMETERY, KENSAL GREEN.  
C. H. B. QUENNEL, ARCHITECT.

Church, Torquay. The domes internally are covered with gold glass mosaic with a blue line around at level of tops of pendentives. This work was carried out by the Art Pavements and Decorations, Limited. The glass windows are the work of Mr. Paul Woodroffe, the subject of the one in front being the Resurrection, and those at the sides having the Lamb and Pelican as the

point of interest in the design, the main portions of which are floral in character. Mr. Woodroffe not only designed, but as well carried out the whole of the work, with the exception, of course, of the firing and leading. The architect is Mr. C. H. B. Quennell.

GOLDER'S GREEN CREMATORIUM.—We give views and a plan of the above building, which





Photo: E. Dockree.

MAUSOLEUM, ST. MARY'S CEMETERY, KENSAL GREEN. DETAIL OF FRONT ELEVATION.  
C. H. B. QUENNELI, ARCHITECT.

is about three miles from town on the Finchley Road. The crematorium has four furnaces, the flues of which go up within the tower; no smoke, however, should be seen issuing from the latter, as an upper small furnace is provided for the consumption of smoke or gas. The buildings are arranged around a forecourt, with the chapel on one side and the superintendent's buildings oppo-

site. The chapel is approached from a *porte cochère*. It is, internally, oak-panelled to a given height, showing its brick walls above, and has an open timber roof. In the chapel is a marble catafalque, with bronze doors opening for the coffin to pass from the bronze table or bier into the furnace-room. The chapel is floored with black and white marble. It has an organ gallery





Photo: E. Dockree.

MAUSOLEUM, ST. MARY'S CEMETERY, KENSAL GREEN. INTERIOR.  
C. H. B. QUENNELL, ARCHITECT.

with waiting-rooms beneath. The cloister in the architect's original design has not yet been carried out. This will connect the main buildings with the octagonal Columbarium. The latter, which is rather on the lines of the Italian brick baptisteries, is in four storeys or galleries approached from turret stairs, the centre being open to the full height. The brick walls are broadly treated with round arched windows and other openings, some of the arch mouldings being of tiles or

smaller bricks. The low-pitched roofs are covered with half-round roll tiles. Messrs. Ernest George and Yeates are the architects.

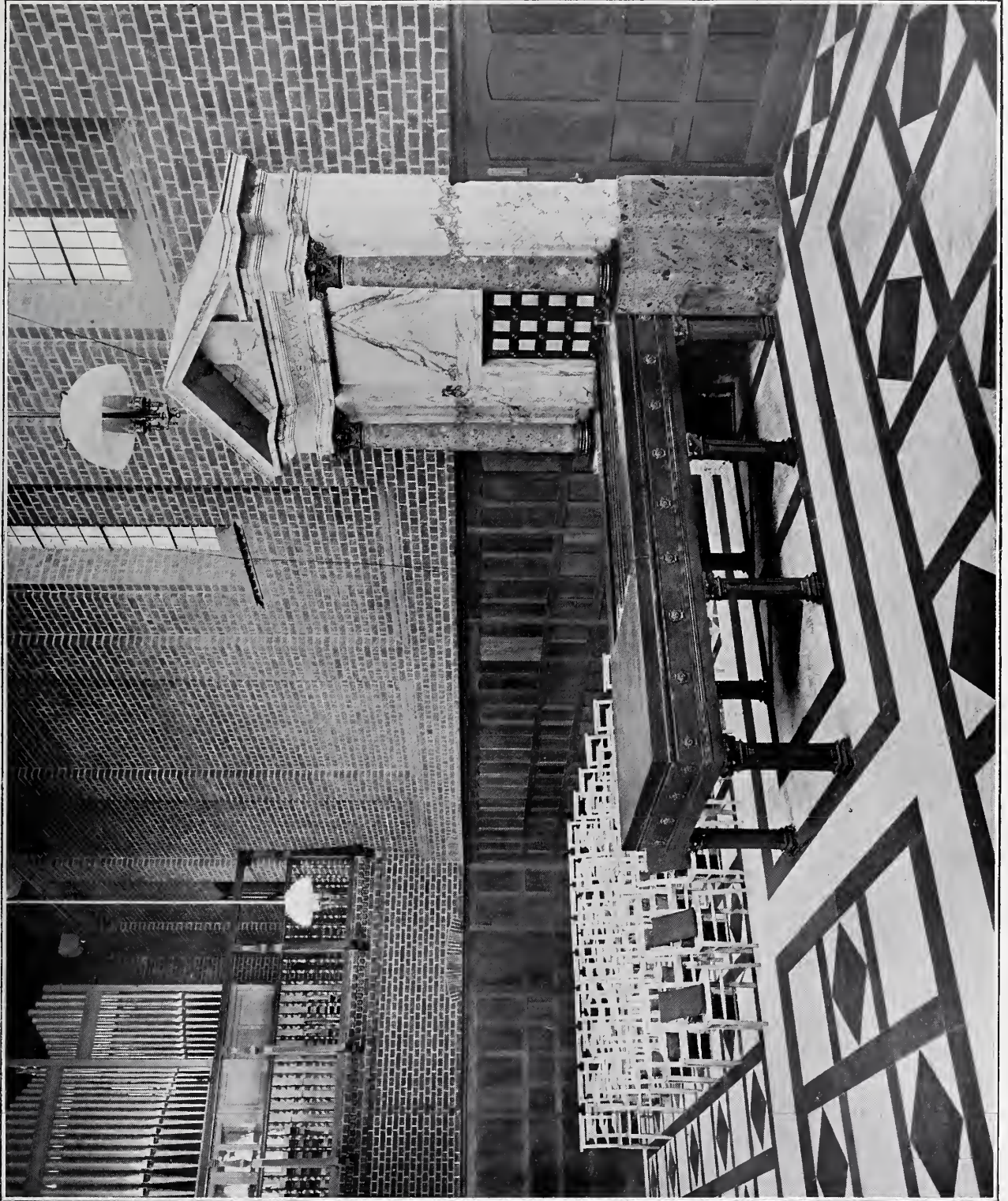
PREMISES FOR THE DEEPCUT DAIRY COMPANY, FARNBOROUGH, HANTS.—This building has been erected at moderate cost, and is planned to be converted into a dwelling-house if necessary. The exterior is covered with rough-cast of a grey colour. The roof is of local tiles. In his letter



*Photo : E. Dockree.*

CREMATORIUM, GOLDSER'S GREEN, N.W.  
ERNEST GEORGE AND YEATES, ARCHITECTS.





*Photo: E. Dockree.*

CREMATORIUM, GOLDSER'S GREEN, N.W. INTERIOR OF CHAPEL AND CATAFALQUE,  
ERNEST GEORGE AND YEATES, ARCHITECTS.



*Photo : E. Dockree.*

CREMATORIUM, GOLDER'S GREEN, N.W.  
 ERNEST GEORGE AND YEATES, ARCHITECTS.

Mr. Harold Falkner, of Messrs. Niven, Wigglesworth, and Falkner, the architects, says: "The only thing about the building I care to say is that the window panes are not quite the proportion wanted, but as my client was extremely anxious to have plate glass I had to agree to a compromise." The contractors were Messrs. Spear and King, of Crowthorne.

NEWTOWN LODGE, HUNGERFORD, WILTSHIRE.—The illustrations show the recent remodelling of what was a singularly dilapidated and uninteresting house as seen from the bend on the high road between Hungerford and Great Shefford. The house had, apparently, gradually grown from an eighteenth-century cottage of humble type. Each extension had been very





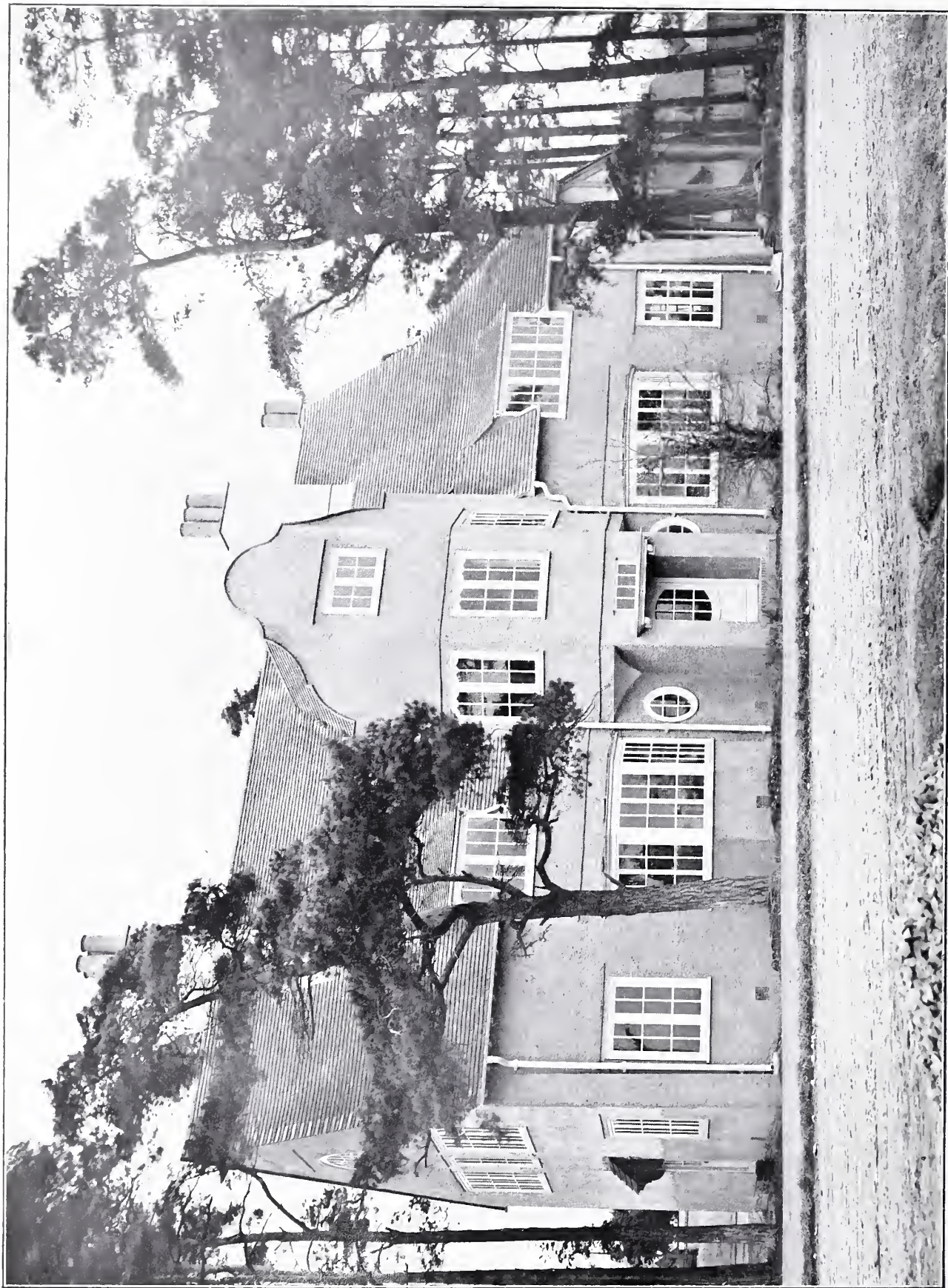
CREMATORIUM, GOLDER'S GREEN, N.W. THE COLUMBARIUM.  
ERNEST GEORGE AND YEATES, ARCHITECTS.

*Photo: E. Dockree.*

carelessly carried out. Great care was required when re-modelling the building to avoid interfering with the existing structure more than was absolutely necessary. The existing walls were therefore retained as far as possible. The only

alterations attempted were the replacing of two bay windows and adding a third, the erection of two gables, and the widening of window openings. The rough-cast and half-timbered style adopted in the architectural treatment harmonises with





*Photo: Gale and Polden.*

PREMISES FOR THE DEEPCUT DAIRY COMPANY, FARNBOROUGH. FRONT VIEW.  
NIVEN, WIGGLESWORTH, AND FALKNER, ARCHITECTS.





Photo: Gale and Pollen.

PREMISES FOR THE DEEPCUT DAIRY COMPANY, FARNBOROUGH. BACK VIEW.  
NIVEN, WIGGLESWORTH, AND FALKNER, ARCHITECTS





*Photo : S. B. Bolas and Co.*

NEWTOWN LODGE, HUNGERFORD, WILTSHIRE, AS RE-MODELLED,  
HUBBARD AND MOORE, ARCHITECTS,



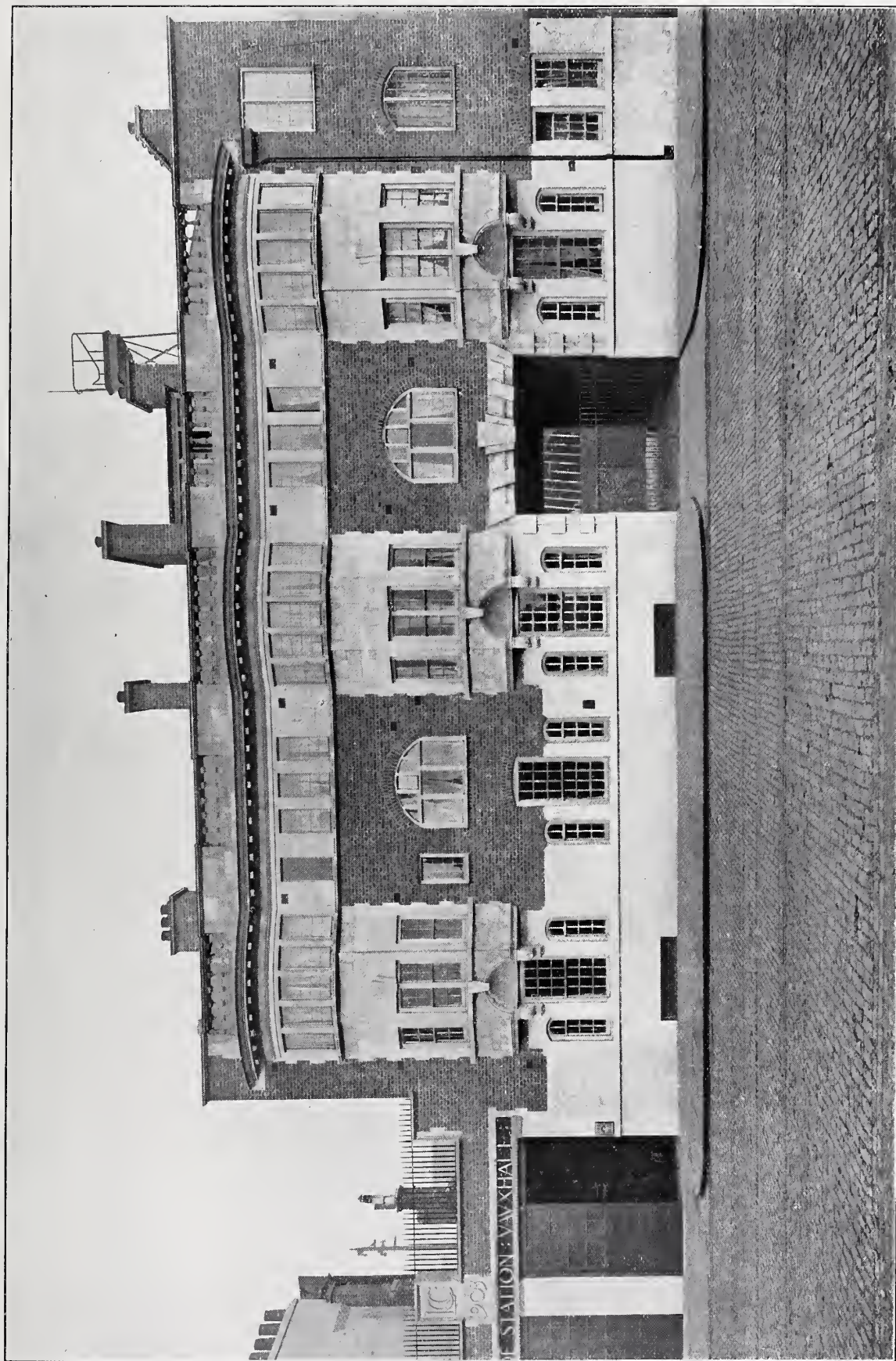
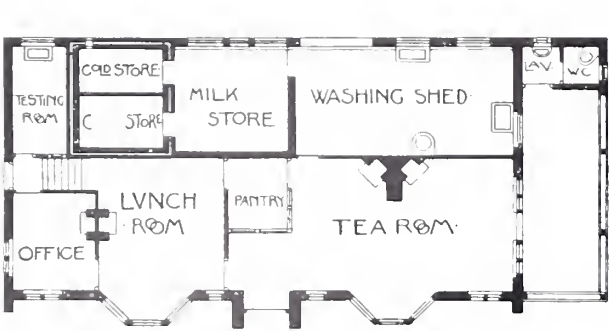


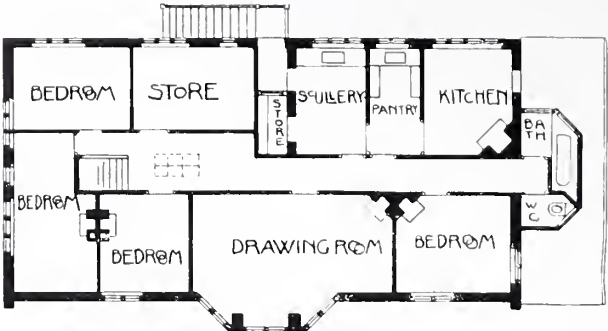
Photo: E. Dockree.

NEW FIRE BRIGADE STATION, VAUXHALL, FOR THE LONDON COUNTY COUNCIL.  
W. E. RILEY, SUPERINTENDING ARCHITECT.



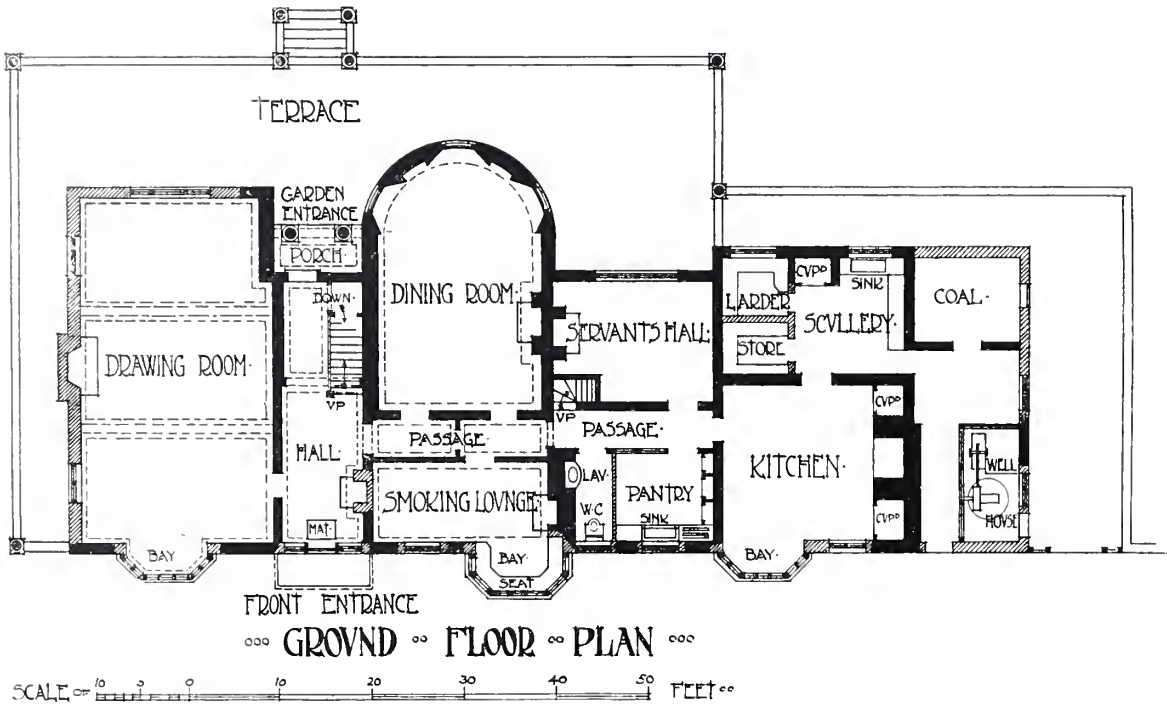


GROUND FLOOR PLAN

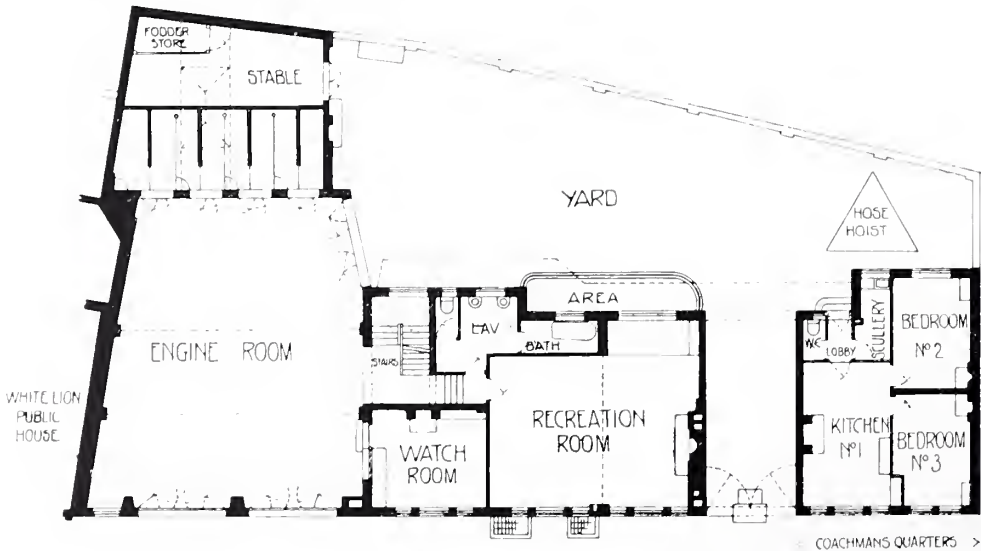


FIRST FLOOR PLAN

PREMISES FOR THE DEEPCUT DAIRY COMPANY, FARNBOROUGH.  
NIVEN, WIGGLESWORTH, AND FALKNER, ARCHITECTS.



ALTERATIONS TO NEWTOWN LODGE, HUNGERFORD, WILTSHIRE.  
HUBBARD AND MOORE, ARCHITECTS.



GROUND FLOOR PLAN

NEW FIRE BRIGADE STATION, VAUXHALL, FOR THE LONDON COUNTY COUNCIL.  
W. E. RILEY, SUPERINTENDING ARCHITECT.





THE SCOTTISH WIDOWS' FUND OFFICES, NEWCASTLE-ON-TYNE.  
THE LATE R. J. JOHNSON, ARCHITECT.

Photo · E. Dockree.



*Photo : E. Dockree.*

ST. MATTHEW'S CHURCH, NEWCASTLE-ON-TYNE.  
THE LATE R. J. JOHNSON, ARCHITECT.





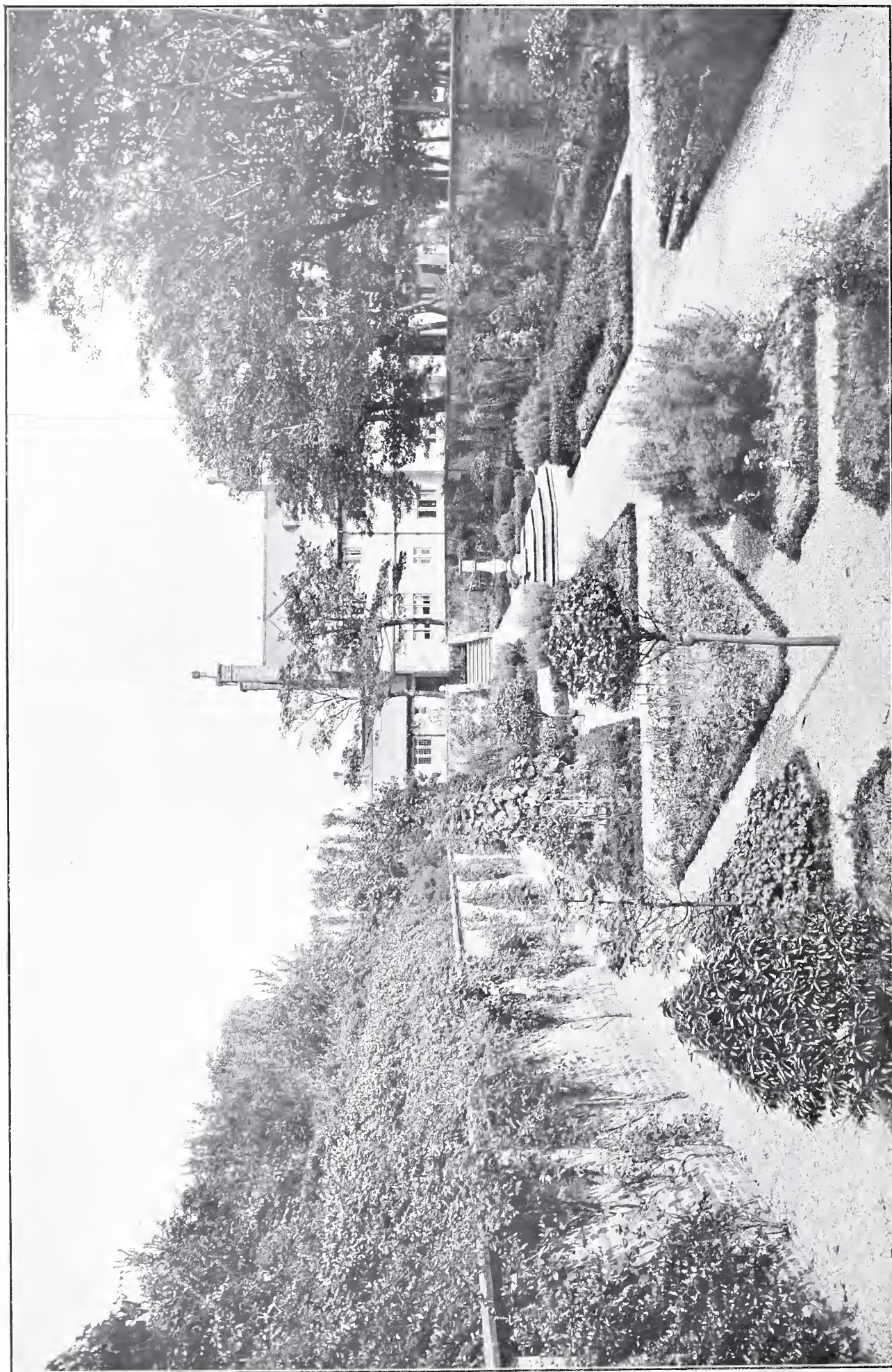
ST. MATTHEW'S CHURCH, NEWCASTLE-ON-TYNE. INTERIOR LOOKING EAST.  
THE LATE R. J. JOHNSON, ARCHITECT.

Photo: E. Dockree.

the surroundings and suitably maintains the simplicity and character of the house. The builder's work was executed by Mr. H. Hoskings, late of Hungerford, now of Newbury. The engineering

work necessitated by new sanitation and water supply was carried out by the late Mr. Bridgeman Russell, of Berwick Street, Oxford Street, W. The architects were Messrs. Hubbard and Moore.



*Photo: T. Lewis.*

SUNK GARDEN, "NORTH CLIFF," FILEY. WALTER H. BRIERLEY, ARCHITECT.



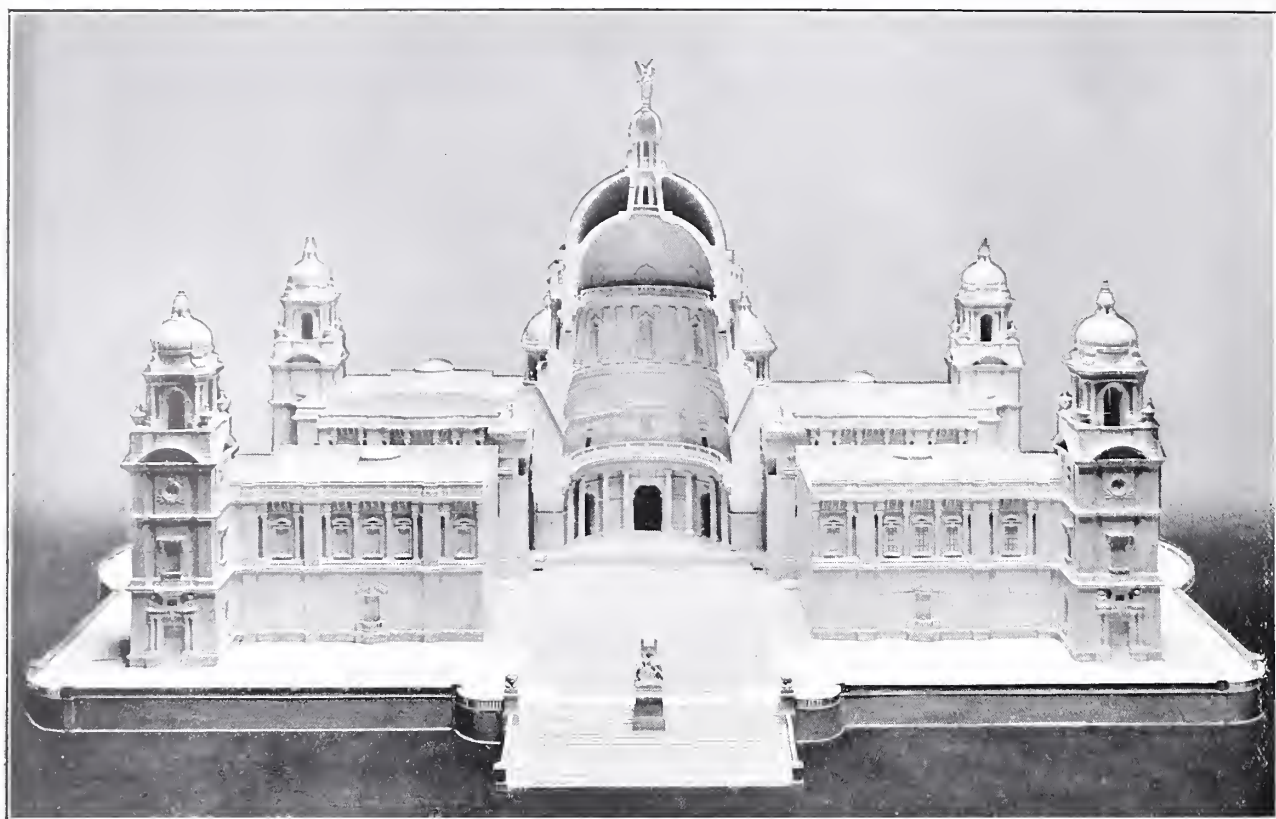


NEW PREMISES FOR WILKINSON'S SWORD FACTORY. ELEVATION TO ST. JAMES'S SQUARE.  
F. E. WILLIAMS, ARCHITECT.

*Hand & Co.*

Photo: E. Dochree.



*Photo: Belak.*

THE QUEEN VICTORIA MEMORIAL, CALCUTTA. CROSS SECTION OF DOME.

SIR WILLIAM EMERSON, ARCHITECT.

NEW PREMISES, WILKINSON'S SWORD COMPANY, PALL MALL, LONDON.—This building, which is of fire-resisting construction throughout, was designed to accommodate the Wilkinson's Sword Company's showrooms and offices on the ground and basement floors, the upper part to be used as offices and chambers, but now taken by the Government for the War Office Department. The front to Pall Mall is of Portland stone, the roof being covered with green Westmoreland slates, and the elevation to St. James's Square is of red brick with Portland stone dressings, the red bricks, which are 18 in. by 2 in. by  $4\frac{1}{2}$  in., being specially made by Messrs. Knight and Cleaver, Much Hadham, Herts. The building is fitted with an electric lift by the Otis Elevator Co., and is heated throughout with hot water, with special hot-water service for all lavatory basins and baths, executed by Messrs. Crittall and Co. The iron railings on both fronts and on the staircase were carried out by Messrs. Richardson and Co., whilst Messrs. J. McCulloch executed the carving. Mr. J. Carmichael was the contractor, and Mr. F. E. Williams the architect.

THE QUEEN VICTORIA MEMORIAL, CALCUTTA.—A good idea of the Queen Victoria Memorial at Calcutta, now being erected from the designs of Sir William Emerson, can be gained from the accompanying illustrations of the model which has been constructed in London by Mr. William Salter. The model, to one-eighth scale, has taken over a year to build, and is made of wood (some 40,000 pieces) with the exception of some of the smaller columns and figures, which are of brass. The whole is painted white to represent the marble of which the monument will be entirely built. The model has been sent to Calcutta, where it will be used during the construction of the building.

THE GROVE, HAMPSTEAD.—We are requested to state that the name of Messrs. Holloway Brothers, who carried out alterations to the house itself, was given in error as the executants of the architectural work in the Formal Garden illustrated in our March number. This work was carried out by Messrs. Roff and Son, of Hampstead.





THE QUEEN VICTORIA MEMORIAL, CALCUTTA.  
SIR WILLIAM EMERSON, ARCHITECT.

*Photo: Bolak.*



# Legal Questions in 1904.

THREE legal matters during the past year have been of more than ordinary importance to architects. In the first place there is the new London Buildings Acts Amendment Bill drawn up by the London County Council and now, in part at any rate—namely, the fire clauses—before Parliament; secondly, there is the important case known as *Colls v. Home and Colonial Stores, Limited*; and, thirdly, there is the question of rural by-laws which came into especial prominence owing to the dispute between Sir William Grant-ham and the Chailey Rural Council. Each of these three points must be approached separately. Before so doing it may be well to note that the present article is only intended to act as a general bird's-eye view of the situation. The more technical and legal aspect will be considered in a later series of articles by a barrister-at-law.

Let us first turn to the new Bill, as it is undoubtedly first in importance, and, though "scotched" for the moment, is not necessarily to be regarded as by any means dead and buried. It should be noted at the very outset that the proposed Bill, if passed, would have been an amending Act upon an amending Act. The London Building Act of 1894 was amended by a Bill which came into force in 1898, and it was proposed that this new Bill, with its 184 clauses and three schedules, be read in conjunction with the two previous Acts. Such a course could scarcely have ended except in infinite labour and confusion, and many prominent solicitors had declared that it was almost impossible to get at the meaning of the Bill. This very real objection has been excellently summed up in Clause 13 of the Petition against the Bill drawn up by the Institute of Architects, of which the first part runs as follows:—

Your Petitioners strongly object not only to the form of the Bill but to the manner of inserting by way of amendments to the existing Act additions deletions changes and new powers and provisions many of which are of such importance and so drastic and far-reaching in their effect as to render it not only expedient but necessary that they should be dealt with as specific and complete enactments. The method of setting out the new proposals in the Bill adopted by the Council makes it difficult to easily appreciate the meaning and probable effect thereof without continual reference to the Act of 1894. This in a measure dealing with the building laws applicable to so extensive and thickly populated an area is most objectionable and prejudicial to the interests affected thereby. Your Petitioners submit that the proper course would have been for the Council to repeal the existing Acts to consolidate and re-enact their provisions with such modifications as may be necessary and in this way to combine in one measure a complete and intelligible building code.

The first clause calling for attention is Clause 9,

whereby it is intended to make 50 ft. instead of 40 ft. the minimum width for new streets. From the purely architectural standpoint the alteration may be desirable, as also are the changes in the width of sidewalks from 20 to 25 ft. (Clause 11), and similar measures as to the formation of back passages. That some drastic steps must be taken is shown by the constitution of a Royal Commission to consider the traffic of London streets, and in Clause 31 the Bill provides that "it shall be lawful for the Council by order to define a building line on either or both sides of such street (an important thoroughfare) or way whether the same shall have been formed or laid out before or after the commencement of this Act, such building line not being at any point more than 25 ft. distant from the centre of the roadway of such street or way."

The great point of this clause, however, and of the following one is in conditions of compulsory purchase, the sum fixed being, in case of dispute, "what would be the fair market value of the property to be purchased by the Council if the owner thereof were a willing seller and the Council were a willing purchaser." It need hardly be said what indignation has been caused thereby in the hearts of property owners, and prophets have declared that this would entail a punishment on all those engaged in building operations in London.

Other clauses in this same Part III. of the Bill calling for attention are 22–25 inclusive. Clause 22 prohibits irregular structures (such as signs or show-cases) on forecourts; Clause 23 declares that the demolition of buildings does not authorise building in advance of the previously existing building line. Clause 24 makes the Council's leave necessary for the erection of communication bridges, and by Clause 25 no retaining wall or buttress of a railway shall be erected so as to be less than 25 ft. from the centre of the roadway.

Part IV., dealing with the naming and numbering of streets, has escaped much criticism, but Part V., on "open spaces about buildings and height of buildings," is controversial. In Clause 44 "domestic building" is defined for the purposes of this part not to include "any buildings used or intended to be used or constructed or adapted to be used to a greater extent than three-quarters of the cubical extent thereof as offices or counting-houses." By Clause 47 the angle of access of light to basement windows is put at  $63\frac{1}{2}^{\circ}$ ; a clause, perhaps, in which the influence of the case of *Colls v. Home and Colonial Stores, Limited*, subsequently to be described, may be traced.



Clause 48, dealing with the space at the rear of domestic buildings, increases the 10 ft. to 15 ft., and is also of the utmost importance. Of the other clauses Clause 45, which forbids warehouses to be erected upon sites where it would be illegal to erect dwelling-houses, is of a far-reaching nature and must especially affect the eastern part of the city, where even now it is necessary to put up warehouses outside the city owing to the congestion. By other clauses there are regulations as to courts being provided in certain buildings, intervals being left between buildings and lands or buildings in other occupation, or again between domestic and non-domestic buildings, and as to the height of buildings in certain cases.

In Part VI., regulating the construction of buildings, a good move is made in Clause 65, ordaining that "every stove other than a self-setting range, and every chimney-piece which is set in a chimney opening, shall, unless the district surveyor is satisfied that the same is impracticable, be set solid in brickwork or concrete composed of ballast or broken brick and cement, and so as to leave no cavities at the back or sides of such stove or chimney-piece in which soot may accumulate." An important alteration is contained in Clause 71, whereby the height of a habitable room is put at a minimum of 9 ft. instead of 8 ft. 6 in. Moreover, by Clause 86 any window 25 ft. above ground-level must be cleanable from the inside, and in the subsequent clauses it is laid down that constructional ironwork shall be protected from fire, and that materials are to be approved by the district surveyor.

Part VIII., which is concerned with means of escape from fire, is naturally very important, the more so, of course, now that the rest of the Bill has been dropped, and the fire clauses alone are to go before a committee. In Clause 96 it is required of new buildings which are—(a) a high building, (b) a building adapted partly as a shop and partly for people to sleep in, (c) a building with sleeping accommodation for twenty persons, that they comply with all the Council requirements. The separation of buildings is discussed at length, and access to the roof is necessary in all buildings more than one storey high or over 25 ft. in height.

On a general survey, however, the outstanding feature of this part in particular is that the old basic principle of setting down certain definite rules has been abandoned in favour of the highly inconvenient provision of things being carried out "to the satisfaction of the Council." This retrograde measure applies throughout, but is perhaps most deplorable in this connection. For instance, in Clause 78, which grants sundry new powers to the Council to permit them to allow the uniting of

buildings otherwise taboo, fire-resisting doors of material other than iron are proposed to be accepted if they meet with the Council's approbation. Again, it is proposed to repeal the conditions set out in Clause 76 of the 1894 Act, on which the Council may consent to a building exceeding the 250,000 ft. limit, whereby their powers of discretion would become untrammelled. And again, in Clause 83, "to the satisfaction of the Council" appears in connection with the rules requiring the sub-division of shops into several to be carried out in fire-resisting material. These instances are merely typical. The alteration in principle referred to has, not unnaturally, caused considerable dissatisfaction, and it is earnestly to be hoped that some of these provisions extending the Council's powers will be surrendered.

In Part XIII. are the regulations as to the superintending architect and district surveyors, and the dissimilarity in London's position as compared with that of other large towns may perhaps come under notice.

Part XVI., in conclusion, includes an *olla podrida* of subjects, such as when old buildings are to be taken down, the Council's power to appoint inspectors of building plant, and the shoring up of excavations.

These, in rough outline, were the main features of a Bill which has caused petitions against it to have been signed by eighteen London boroughs, eleven City Companies, seven professional bodies, and a great number of public bodies, companies, and Londoners.

A point in London requiring change is that of air spaces. Under the present law the area is required to be the full width of the building at the rear, and hence, for example, to build a terrace of houses round a crescent is impossible. On this matter a great improvement has been suggested by Mr. Lacy W. Ridge, who advocates that "every person who shall erect a new dwelling-house shall provide in connection therewith an open space, exclusively belonging thereto, equal in area at the least to the area of the building measured at the ground-floor storey."

In the second place there is the famous case of *Colls v. Home and Colonial Stores, Limited*, which, after first coming before Mr. Justice Joyce in December 1901, was heard on appeal just a year later by Lords Justices Vaughan Williams, Romer, and Cozens-Hardy, and was finally settled in the House of Lords in May 1904 by the Lord Chancellor, Lord Macnaghten, Lord Davey, Lord Robertson, and Lord Lindley.

The facts concerning this *cause célèbre*, which furnished the *Times* with a leading article, are briefly these. Colls, the original defendant, having acquired No. 44, Worship Street, which is opposite the plaintiffs' premises, proposed to erect



a building 42 ft. high. Whereupon the plaintiffs brought the action claiming an injunction restraining the defendant from erecting on the site of 44, Worship Street any erection which should darken, injure, or obstruct any of the ancient lights previously enjoyed by the plaintiffs before the demolition of 44, Worship Street. The room which was alleged to have chiefly suffered was a big room (11 ft. 10 in. by some 30 ft. deep), which had no window or source of natural light at the back, and the back part of which was shown to have been ordinarily if not always lit by electric light even in daytime. For this reason, then, Mr. Justice Joyce, while finding that the building had appreciably diminished the plaintiffs' light, decided for the defendant, because the plaintiffs had failed to prove any actionable wrong. The Court of Appeal in reversing this decision ordered a mandatory injunction to demolish the building so as to restore all the light previously enjoyed. The real significance of the case was lucidly put when, in the last instance, Lord Halsbury gave his verdict. After an enjoyment of light for twenty years, he said, or if the question arose before the Act for a period justifying the presumption of a lost grant, would the owner of the tenement possessing such enjoyment be entitled to all the light without any diminution at the end of such a period? The application of such a law would have tremendous effects, and if pushed to its logical conclusion would make the growth of towns almost impossible, and would greatly hinder people in developing their property. According to the proposition underlying the judgment of the Court of Appeal it was not so much a question of 45° as of any appreciable diminution of light constituting a right of action. Lord Halsbury held that the true test was that given by Lord Hardwicke, who, in 1752, in the case *Fishmongers' Company v. East India Company*, had said: "It is not sufficient to say that it will alter the plaintiffs' light, for then no vacant piece of ground could be built on in the city, and here there will be 17 ft. distance, and the law says it must be so near as to be a nuisance." The test of the light was whether the obstruction complained of was a nuisance, and the value of the test made the amount of right acquired depend upon the surroundings and circumstances of light coming from other sources besides the question of the nearness of the building objected to. The other Lords also came to the same conclusion, and so ended a case which must exercise the most profound influence in the development of all city property in particular.

Lastly, we come to the question of rural by-laws. That the present state of affairs cannot well continue is generally acknowledged. Building in the country is being brought to a standstill, the supply

of labourers' cottages is being cut off, and in this way the overcrowding in our cities and the depopulation of the countryside are being directly fostered. There is at the present day no more burning question than the housing question, and not the least important part of that question is the solution of the problem how to provide suitable cottage accommodation for men whose incomes are derived chiefly from the land—how to build good cottages cheaply enough to ensure a fair percentage on capital being returned in the low rent which such men necessarily can only afford.

What, then, are the principal objections to the rural by-laws as they now exist?

(i.) There is a wholly disproportionate interference with the liberty of the subject, due, mainly, to the Local Government Board having, without due reflection, granted urban powers to rural authorities.

(ii.) The members of the local administrative bodies are, in many instances, quite unfit for the technical duties conferred upon them.

(iii.) The system is unduly cumbersome, especially as regards the regulations requiring the deposition of drawings typified by the case of *Sir William Grantham*.

The net result of these inconveniences, to call them by no stronger word, is that a veritable tyranny and an organised policy of pin-pricks have been inaugurated which Englishmen are determined to tolerate no longer. Out of the present *impasse* there can be no escape save by legislation—legislation on broad and equitable lines.

Let us for the moment sketch a few improvements such as we should hope to find in any such legislation. The most satisfactory course of all would be to enable the Local Government Board to withdraw their powers from the urban bodies, and then issue a new set of simpler by-laws. But, were this held to be too drastic, or pending such an Act, it should be open to the Local Government Board, when it found that any particular by-law was unsuitable, to repeal it and substitute another—a course advocated by the Building By-laws Reform Association.

The present regulations as to the deposition of drawings must certainly be amongst the first to be altered. As matters now stand, one, two, or even three copies of drawings have to be made out, causing loss of time to the architect and waste of money to his client. What more is requisite than that a by-law should stipulate that a building fill its intended purpose?

One thing, however, should be urged in conclusion: that, under any new *régime*, only such by-laws as are really imperative in the public interest should be brought into force. Legislation can be overdone.



# Books.

## CITY DEVELOPMENT.

*City Development: A Study of Parks, Gardens, and Culture Institutes. A report to the Carnegie Dunfermline Trust. By Patrick Geddes. 21s. 1904. Geddes & Co., Outlook Tower, Edinburgh.*

PROFESSOR GEDDES, in his report to the Carnegie Dunfermline Trust, has performed a difficult task, if anything, too completely. As an educational pioneer, architect, gardener, and social reformer, he treats the subject from each standpoint somewhat indiscriminately—one view is barely presented before another takes its place, and he is so full of ideas, which seem to form in his mind and struggle for expression as he writes, that his meaning is not always clear. It is consequently difficult to get more than a general impression of all that he proposes. One point, however, is plain. People and town must be improved together; it is no good to impose magnificent parks, boulevards, "Culture Institutes," and an altogether higher plane of life on a community totally unprepared for them. He therefore advocates the gradual improvement of existing houses and streets and the development of citizens and city simultaneously. Not only is material welfare to be considered, but each improvement is also to be educational. Trees are to be planted on an "Arbor Day," and streams are to show the processes of world-making, so that "he who would see the world may literally do worse than come to Dunfermline." His educational ideas are explained with an almost German completeness of detail, and most of these ideas are novel and interesting, and many of them are practical and sensible.

Architects, however, will probably be more critical of the proposals for altering existing houses, and the projects for new buildings, than of the educational part of the scheme. There is plenty of material on which to form a judgment. Photographs on the lines of "Pugin's Contrasts" are abundant. Most of these proposals, even when due allowance has been made for "touched photographs," can only be leniently described as amateurish. Professor Geddes seems to have a sort of mania for low stone balustrades; he introduces them everywhere as an improvement of old walls and buildings. Then we have a restored mill with a water-wheel grinding educational wheat into educational flour; lakes, bridges, both stone and rustic, waterfalls, fountains, amphitheatres, and—more balustrades! The most ambitious architectural scheme is the History Palace, a veritable sermon in stone! Plans, elevations, and perspective sketches are given, which show a staircase "recalling Canterbury," and a cloister to match, leading through a Celtic tower into a mediæval building which conducts the student through a Reformation period tower to the Renaissance block; this in turn gives place to the nineteenth-century building, a curious mixture of three styles. First,

Scottish Baronial of the Abbotsford type, then Perpendicular as representing the Gothic revival, and finally contemporary "Bank and Office Style." The whole culminates in a twentieth-century outlook tower. The entire range of buildings is full of subtle meaning and educational intention, but the falseness of the whole thing as a piece of twentieth-century building seems to have escaped the author.

A plan of the park is given which shows a well-arranged formal garden and a complete system of drives and walks, and the proposed buildings—museums, culture institutes, etc.—are further shown in a bird's-eye perspective.

The impression left on the mind after reading the report is that Professor Geddes has tried to appear in too many characters, and to do more than one man can properly perform. There is much that is suggestive and there are many ideas of real value, but the grain is mixed with so much chaff that it requires careful winnowing to discover it.

ERNEST NEWTON.

## COTSWOLD COTTAGES.

*Old Cottages, Farmhouses, and other Stone Buildings in the Cotswold District. By E. Guy Dawber, with photographic illustrations by H. Galsworthy Davie. 21s. London: B. T. Batsford, 94, High Holborn.*

GOOD service is done to all those who are interested in architecture by the publication of these records of small houses. This book on the Cotswold district is the third of its kind which Mr. Batsford has published; the other two being concerned with the West and the South-east of England respectively; Shropshire, Herefordshire, and Cheshire being dealt with in the one, and Kent and Sussex in the other. Half-timber work formed the staple of the first; brick and tile that of the second. The present volume shows the simple and unpretending treatment of stone in cottages and other small buildings in the districts lying on the long extended bed of stone which stretches from Somerset to Rutland, and embraces much of Gloucestershire, Oxfordshire, and Northamptonshire, and a small portion of Worcestershire. As the title implies, most of the examples are taken from the Cotswold district; but while they extend in a north-westerly direction as far as Rutland, they do not go any distance towards the south-east, and the subject might perhaps have been more completely rounded off by the inclusion of a few specimens from the neighbourhood of Bath.

There are one hundred collotype plates from photographs taken by Mr. W. Galsworthy Davie, whose trained eye has enabled him to select the most interesting of the innumerable subjects at his disposal. The seventy-two pages of text are from the pen of Mr. E. Guy Dawber, who may almost be considered to be,



like Justice Shallow's boon companion, Will Squele, "a Cots'old man" himself. Mr. Dawber's remarks are much to the point, not only in explaining how the charming effects shown in the illustrations are obtained, but in directing attention to the various features which appear, some in one and some in another of the numerous buildings under consideration.

These features are so few and so simple that one might expect a hundred views to produce a sense of monotony; but, as Mr. Dawber says, in spite of the simplicity of their materials, the old masons never actually repeated themselves, and they never fell into the depressing custom of building, as we do now, whole streets of dull houses each one a counterpart of its neighbour. The text is interspersed with plans, details of special features, and a few sketches and small photographs to illustrate particular points.

The chief characteristic of the work in these cottages is simplicity. There was no inducement towards anything else, for they were not built for people who had money to spend on anything out of the common. Most of the examples represent the work of local masons who had to build with the minimum of expense; the conditions of the time obliged them to use local materials; hence the stone walls, the roofs of stone or thatch, and the doors and floors of oak. The conditions of the present day lead to the use of brick for the walls, Welsh slates for the roof, and foreign fir for the woodwork. Modern by-laws, often unsuitable to rural districts, impose restrictions which are inimical to picturesqueness: but let the lover of the picturesque live in one of these old stone houses, and the probability is that in health and comfort he will pay a penalty that is not exacted from the dweller in the dull brick cottage. The one is damp, stuffy, cold, but charming to the eye. The other is distressing to look at, but dry, warm, and capable of being thoroughly aired. After all, the provision of labourers' dwellings is a matter of business, and the landlords are few (and their agents fewer) who are prepared to spend money to please lovers of the picturesque, even though they themselves be of the number of the elect. The economists of to-day are even revolting against brick and slates in favour of corrugated iron, and will undoubtedly turn a deaf ear to Mr. Dawber's appeal for the employment of local materials. However plentiful stone may be, whether suitable for the walls or roof, the chances are that brick and slates are cheaper to build with, and corrugated iron cheaper still (in the first instance).

The person in search of the £150 cottage will therefore get but little help from this book; but anyone about to build a small stone house will find abundant inspiration in it, especially if he is untrammelled by by-laws requiring, among other things, that the window space

should be not less than one-tenth of the area of the room. Simplicity is one of the secrets of good design. Just as it is easier to write diffusely than at once concisely and pleasantly, so it is easier to overload a design with ornament than to make it simple without being bald. In these pages the lesson of simplicity can easily be conned if not learned, and the young architect, fresh from his triumphs in the schools, his sketch-book teeming with charming scraps from half the countries of Europe, and himself burning to bestow upon his early clients all the treasures of his enterprise, could not do better than turn to these examples and see how the simple masons of three centuries ago obtained their effects with the least possible exertion.

Books on architectural subjects, although generally put upon the market in order to meet the daily wants of the needy designer, often appeal to a large number of people whose chief concern is not to search for ideas supplementary to their own. There are not a few who are interested in architecture from the historical or the topographical or even the philosophical point of view. Such students will find much worth looking at in this book. The prevalence of the same forms over so wide an area and for so long a period as nearly two centuries is of considerable interest. But a close scrutiny, or at any rate an acquaintance with the actual buildings, reveals slight differences of treatment which clearly distinguish between the different localities and the different periods of erection. No one familiar with Northamptonshire villages could confuse the work of that county with the work of the Cotswold district. The differences are small and almost impossible to enumerate, but they are there nevertheless. There are very few twins so much alike as to be indistinguishable to their intimates, in spite of various facetious tales to the contrary. In the matter of dates, also, although the same general treatment and many particular features lingered on, yet there is usually some small touch that indicates whether the work is of the beginning or the end of the seventeenth century. It is a matter for surprise that some of the examples illustrated have survived so long, for many of them were very badly built, and an architect is placed in a somewhat difficult position when he is confronted with the alternatives of either putting up with bulging walls, billowy floors, sagging roofs, and damp rooms, or of pulling down some quaint old cottage which, although ruined by neglect supervening upon its original faulty construction, yet retains many of those naïve touches which are so seldom given to the work of the present day. It is these touches, combined with the straightforward treatment of the general mass, and picturesqueness of grouping, which impart the chief interest to the houses illustrated in this book.

J. A. GOTCH.



THE ARCHITECTURAL  
REVIEW, MAY,  
1905, VOLUME XVII.  
NO. 102.





Plate V.

Photo : E. Dockree.

DOORWAY OF 3, QUEEN SQUARE, BATH.  
J. WOOD, SENR., ARCHITECT, 1729.



# Bath Doorways of the Eighteenth Century.

## II.

AT the beginning of 1729 Queen Square was in course of erection, the first side to be built being the east. There are here some very curious doorways, with a much freer treatment than was customary with Wood. It is probable that as Wood let out his ground to builders he entrusted many of the details to them without himself actually designing them; and we have already seen sufficient of the earlier work to know that there were men capable of carrying out such details after the general lines had been laid down; it is extremely unlikely also that he would have dictated as to the carving. At any rate, here we have a doorway (Plate V.) where the rigid classic lines have been considerably modified by breaking up not only the bed mould of the pediment but the horizontal cornice, and the design is connected together by carrying down the projecting face of the tympanum, which contains a carved panel, to the architrave below. The dentil cornice is not a common feature in Wood's work; he almost invariably used the modillion type.

The commonest type of doorways used in Bath is that with Ionic columns and entablature, and a simple raking pediment over. There is in the lower part of Terrace Walk one of this class (Plate VI.), but with a broken pediment and semi-circular doorhead. The block of buildings in which this door is found exactly resembles in other respects the proportion and detail of the Parades, so that we can safely conclude that it was completed at the same time and by the same hand, namely, by the elder Wood, between the dates 1740 and 1748. It is shown in his plan of the New Parades, and there is no work of an earlier type and similar to it existing. Wood is not fond of broken pediments, though we have already noticed one in Queen Square. Examples by other hands occur in the Cold Bath in Claverton Street, in Green Street, Westgate Street, and New King Street, but as a rule they are not common in Bath. No other instance, I think, remains in Bath of a glazed doorway, and surely a simpler and more harmonious design could scarcely be found. The stout glazing bars are in thorough keeping with the strong lines of the architectural surroundings, and the subsequent modification and final exclusion of such necessary features from nearly all openings is much to be regretted. The probability of this house being at first a shop or coffee-house would account for the glazing of the door, and it is known that there was a coffee-house facing the North Parade.

Although the Circus has no doorways with any

feature distinguishing them from the other openings, there are two remaining in Brock Street and one in Bennett Street which are of the same order, and which should really be considered as belonging to the Circus (Plate VII.). They are the work of the younger Wood, although the whole scheme of the Circus was laid out and actually begun by his father previous to the latter's death in 1754. As the buildings took fifteen years to complete, we may put the date of these doorways at about 1768. The order is Doric, and has the same detail as that in the Circus, from which these doorways are removed only a few feet. The column is wholly detached, and has a pilaster behind. The egg-and-tongue enrichment in the echinus is very fine, and the ogee in the abacus is also enriched. The metopes are adorned with various carvings. In his view of this porch—for a porch it is almost more than a doorway—Thomas Malton, junior, shows it with a pediment over it. Whether this was really so is doubtful, seeing that it would have involved the inserting of a cymatium moulding along the top, where there seems to be no indication of any alteration. Here again we have a fine panelled door with a fanlight over, but the latter has probably had all its bars cut out.

The doorway of Alfred House in Alfred Street (Plate VIII.) exhibits one of the best pieces of later work in Bath. It is by the younger Wood, and its date is about 1768. This street most likely formed part of the scheme which was involved in the erection of the Assembly Rooms. Wood must have been strongly influenced by the less vigorous style that was gradually overthrowing the old forms, and was soon to bring the dignified architecture of the first seventy-five years of the century into a weak and decadent condition. But as we see it in this doorway the softening of the severer forms lends a charm and a grace which lasted for only too short a time, and is to be found nowhere else in the city, save in such interior work as the fireplaces of this and a later period. The design shows careful and consistent thought, combined with a very delicate treatment of the finer parts. The bust of King Alfred no doubt relates to the tradition that Alfred the Great surrounded the city with walls and gates, while the ironwork in front is a relic of the oil lamps and link-boys and torches of the past.

But though the tide had set in bringing with it that which was often poor and unworthy and debased, there was to be found here and there, among the works of such men as John Eveleigh and Thomas Baldwin, much that was good. The former





Plate VI.

Photo: E. Dockree.

DOORWAY OF 2, TERRACE WALK, BATH  
J. WOOD, SENR., ARCHITECT, 1740-48.





Plate VII.

*Photo: E. Dockree.*

DOORWAY IN BROCK STREET, BATH.  
J. WOOD, SENR. AND JUNR., C. 1768.





Plate VIII.

*Photo: E. Dockree.*

DOORWAY OF ALFRED HOUSE, IN ALFRED STREET.  
J. WOOD, JUNR., C. 1768.





Plate IX.

*Photo: E. Dockree.*

A PORCH IN SUNDERLAND STREET, NEAR PULTENEY STREET, BATH.





Plate X.

*Photo: E. Dockree.*



has left us a fine Doric portico in front of that great Inn at Grosvenor, now known as Grosvenor College, which—built about 1790—remained unfinished for so many years; while probably from the pencil of the latter has come down to us one of the most successful compositions of a combined porch and doorway which can be found in the whole city (Plate IX.). It stands in one of the turnings off Great Pulteney Street leading to Henrietta Park, and is an excellent example of what could be done during the last decade of the eighteenth century. It has the characteristic treatment of Baldwin's work, which seems to have been modelled on similar lines to those of Robert Adam, and it was therefore, no doubt, designed by him. The mouldings are poor, as was usual at this period, but the general scheme is so good that we can almost pass these over and even enjoy in detail the skilful design of the foliated capitals. The side lights are evidently of the same date, and we notice the change that has come about in the treatment of such parts compared with the solid glazed doorway in Terrace Walk. The old ironwork still remains over the door and the railing on either side, while the short

flight of steps lifts it into the dignity of something more than a mere entrance doorway.

The Act of 1789 enabled great alterations to be made in the neighbourhood of the baths, and here Baldwin had a free hand. In Bath Street under the colonnade are many doorways with elaborate fanlights, but they are all very poorly treated, and much too lofty. In fact the work of the mason had felt the blow of the new style less acutely than that of the joiner, and in the stone portico and doorway of the new Cross Bath in Bath Street (Plate X.), which was built about this time, there is much beauty, vigour, and originality, the circular portico lending a particular charm to the end of the street. The frieze of the doorway is fluted as in the frieze of Adam's Pulteney Bridge, and the panel in the centre has reference to the pediment of the old Temple of the Sun discovered in 1790 at the level of the Roman city.

From the types treated of above, all of which except the last are domestic, it will be gathered that there are many interesting specimens of doorways of the eighteenth century remaining in this city.

MOWBRAY A. GREEN.

## London Street Architecture.—II.

### PRELIMINARY ARTICLE—*Conclusion.*

REFERENCE to "Vanishing London," published eleven years ago, is enough to justify the most alarmist prognostics as to what London will be ten years hence. The traditional London house with its rich cornice, its simple and well-proportioned window openings, the elaborate iron and woodwork which frame and beautify its entrance, will at the present rate have by that time become extinct. Museums can do little for us in such a case, and even where a front can be preserved in part, as in the instance of Sir Paul Pindar's house, much of the glamour has gone, and the street scenery of the town is not the less impoverished. The streets themselves, then, must be our museum, the home of the "outpatients" in our National Collection. Whether by the creation of a great trust (and if we could but fire the imagination of a single millionaire a good deal could be done), or by the direct action of Government, permanent hold must be acquired over at least a portion of the representative domestic buildings which remain to us. Church Row, Hampstead; Cheyne Walk; Cowley Street, Westminster; Queen Anne's Gate; Great Ormond Street (where the house in which Lord Chancellor Thurlow lived, with its elaborate and charming ironwork, is, it is understood, presently to be absorbed by the Working Men's College next door): in each of these cases a group of houses should be secured for the nation. These are ex-

amples of the vernacular art of the day, which is all the more in peril of obliteration because no single house has the importance or beauty which compels attention. As each one goes we console ourselves with the thought of those that are left, but the process cannot go on much longer. Our old inns are gone; it positively makes one's heart bleed to look at photographs of courtyards, sweet with an old-world flavour, of which several were still in existence twenty years ago. Are we going to let our old houses suffer the same fate? Some interference with private rights of ownership is imperative; or at least some power to interfere; people will grumble, but urban dwellers ought long ago to have learnt philosophically to look on "partial evil" as a possible contributory to "universal good."

The action of the Belgian Ministry of the Interior in connection with the old Guildhouses round the *Grand' Place* at Brussels, the safety of which has now been secured for all time, is an example which our Government ought to be able to follow. At present, owing to the want of the power of compulsory purchase, an arm which it would only be necessary to hold *in terrorem* over the heads of the recalcitrant, the destruction of historical evidences, of ties with the past, goes on merrily, and under existing conditions must continue to do so. Other people have emerged from the slough in which we are still stuck fast. A rescript of the





CHURCH ROW, HAMPSTEAD.



CHURCH ROW, HAMPSTEAD.

*Photos: E. Dockree.*





CHEYNE WALK, CHELSEA.



CHEYNE WALK, CHELSEA. OLD AND NEW.

*Photos: E. Dockree.*



Bavarian Ministers of the Interior and Religion, dated January 1st, 1904, which is quoted by Professor Baldwin Brown, testifies to the thoroughness of the awakening of the official mind there; the old streets of their towns are therein recognised as a national asset which must be guarded jealously from the spendthrift hand of the innovator; yet it is not so long since one side of the most picturesque street in Wurzburg was pulled down in spite of protest and entreaty for the ostensible purpose of widening it, and when the new buildings were up an inquiring gentleman with a tape established the fact that the street had lost some centimeters in the process. Whether the story is literally true is immaterial; it is enough that it might have been.

It seems a part of the perversity of our nature to sin at both ends of the scale, to do at once too little and too much, to be in a hurry to pay the whole face of the town over with our own particular brand of tar, and yet to grudge the money which a really comprehensive scheme calls for. One factor is unfortunately constant—want of consideration for existing and particularly for old work; the small scheme destroys it piecemeal; the large scheme, less actively destructive because better watched, stops half way when it has done its best to make dignified work look mean, and stops in despite of the fact that one more effort of self-sacrifice, one more dip into the money bag, and the old building might gain a new dignity and a greater importance by a fitting treatment of its surroundings. Somerset House, which now bids fair to lurk in the shadow of the beetling cliffs of mammoth building which the County Council dangles before us, might have looked across a great “place,” a piazza Navona, breezy with trees and made pleasant in summer with the splash of water, and as the centre and pivot of a great piece of architectural scenery would have gained as much distinction as it gave. London, it has been often and truly said, is a city of which one cannot say where its heart beats—an aggregation of small towns and villages, rather than one great corporate body. To give outward expression to its unity, to satisfy our civic sentiment as well as our æsthetic craving, the occasion should have been seized to create a centre, on a scale which should have made the pretensions of rivals ridiculous, splendid enough to impress the least imaginative, and marked as the centre of municipal life by a sumptuous home for those in whose hands the making or marring of London lies. For once in a way we should have taken a leaf out of the book of our neighbours across the Channel, and should have spared nothing so that we attained our end. The first elements of success were there.

During the last few years, since the question of

street architecture came to the fore, the general principles which should guide it have been frequently touched upon, and with practical agreement. Of primary importance is the principle just dealt with, that old buildings should be treated with discretion and tenderness, a point upon which our municipal authorities are, or were, so radically unsound, that their tenderness was consistent with a desire to remove St. Mary-le-Strand altogether, while their discretion prompted the proposal to make the side of the church the end of a long vista. With the many examples before us of streets which debouch on to nothing in particular, we might have welcomed the evidence of the County Council's desire to avoid this mistake, had not precisely the least appropriate building presented itself. It is to be hoped, however, that the remonstrances which their alternative proposals evoked may have had an educational value, and that the official mind may recognise for the future that an architect's obvious intention in the making of his design should, if his work is worth preserving at all, be the very first consideration in any scheme for altering its surroundings. Intimately connected with this principle, almost a corollary to it, is that of making a new road, where possible, follow the old line. No one who consults an old map and notices, for example, how the tracks of the Tudor times still survive, can fail to realise what a snapping of historic threads is involved in the destruction of old highways, and the laying out of new ones without any reference to them. There may be twists and turns which distress the progressive mind, streets which run plump up against obstructions and turn impotently right and left; but it is just in these features that the history of the town is enshrined; the streets themselves are generally of very minor importance, and unless public convenience is really prejudiced, they should be left to tell their story.

Æsthetics perhaps even more than history, simple convenience quite as much as æsthetics, are involved when the lines of existing streets are ignored. Northumberland Avenue is a striking object lesson from which the city ædile may draw many a salutary warning; it ends more completely perhaps than any other street of importance in mere nothingness. It was artfully set out so that it should not centre with the Nelson Column; but what for our present purpose is more particularly to be noticed is that it cuts obliquely across the old lines, with the result that the streets which intersect it make acute and obtuse angles with it. At one corner a sort of watch tower at the end of a plot which runs out to nothing, inconvenient to live in and distressing to look at; at another a building which has to be planned either on the segment





*Photos : E. Dockree.*

QUEEN ANNE'S GATE.



COWLEY STREET, WESTMINSTER.





Photos : E. Dockree.

IRONWORK, LORD CHANCELLOR THURLOW'S HOUSE,  
GREAT ORMOND STREET, W.C.



LORD CHANCELLOR THURLOW'S HOUSE,  
GREAT ORMOND STREET, W.C.



of a large circle, or on an obtuse angle, alternatives of which neither lends itself to satisfactory architectural treatment, while offering a shapeless bulk of building which is in violent contrast with the wedge-like erection at the other corner. Northumberland Avenue may be taken, again, to illustrate the further point that the width of a thoroughfare, except for purposes of locomotion, is of comparatively little importance; for purposes of light and air, of hygiene as well as æsthetics, the width of a street is strictly relative to the height of the houses which border it. Northumberland Avenue and Victoria Street, for example, though set out more liberally than some other streets, have all the air of railway-cuttings, sombre and depressing, so entirely disproportionate is the height of the houses.

The necessity for providing for facilities of traffic is made to cover a multitude of sins: the removal of Temple Bar, the setting back of the steps to St. Martin-in-the-Fields, the widening of London Bridge, the destruction of Kensington High Street, the removal of Decimus Burton's Arch, and the laying waste of Hyde Park Corner; all cases, it is true, in which difficult problems presented themselves, for which some solution had to be found; and yet in facilities for traffic, in the mere matter of width and space, we are sadly to seek. How effective mere space is will be realised by anyone who walks westward along Broad Street, Bloomsbury; there is nothing in the architecture to attract, except that the

spire of St. Giles-in-the-Fields is happily placed. It is the sense of openness, of air and sky, which affects one with a feeling of relief and refreshment. But though they grudge us a sufficiency of elbow room, the authorities try to persuade us to the contrary. A few years ago they suddenly awoke to the fact that our boast that there was not an important thoroughfare in London from which a tree could not be seen, was a somewhat barren one. Trees were duly planted along the sides of various streets without too curious an inquiry being made as to whether there was room for them; even where the roads are of fair width, the pavements are exiguous; no sooner is the tree planted than it is lost to view for months in the scaffolding of a new building, and emerges a sapless valetudinarian which would be far better away. Already one sees that the process is to be repeated in Aldwych, when the building public shall have lost its diffidence. It is vain to wish for an enlightened policy which should give us a pavement like that of the Parisian Boulevards, where the trees have room to grow without blocking the first-floor windows, or one of those spacious thoroughfares with long central islands planted with a double row of trees which are at once dignified and of practical utility.

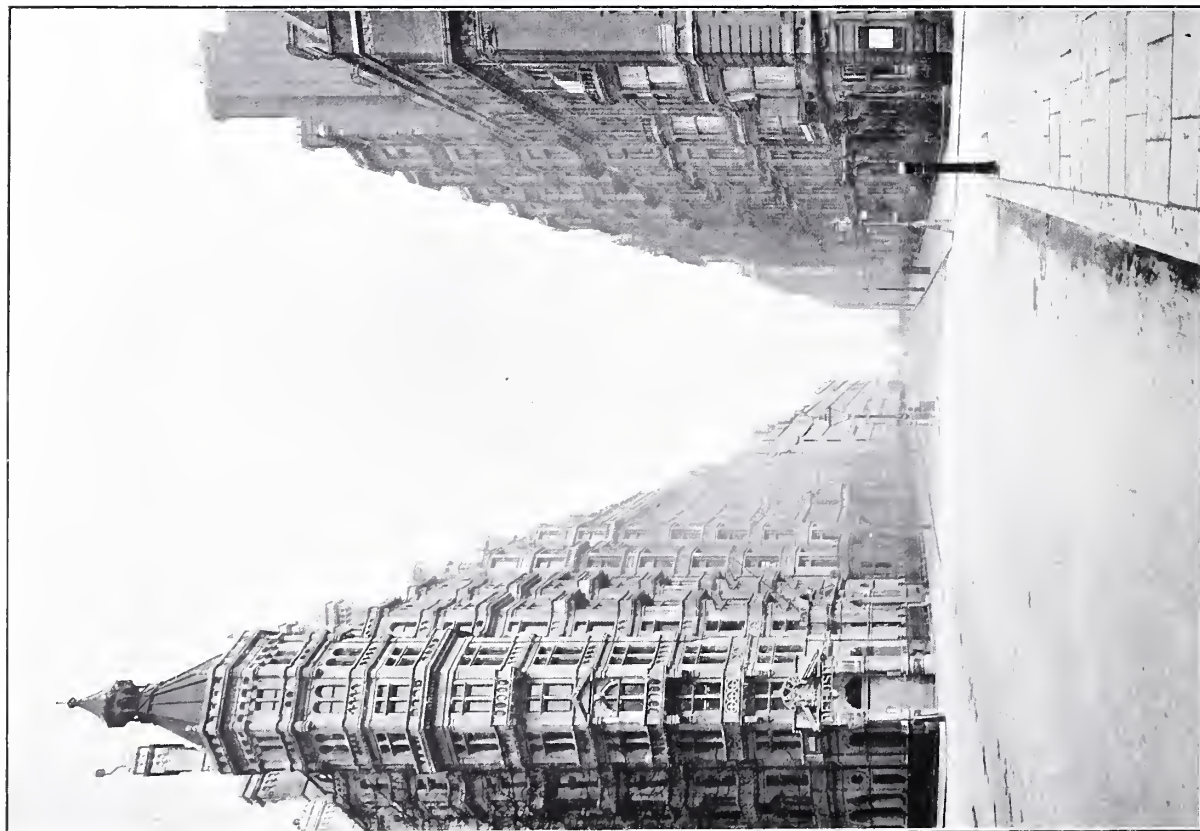
Accused of making too large a sacrifice of the amenities of the town, of fresh air and sunlight, the well-being of the body and the satisfaction of the eye, to considerations of economy, the Londoner points to the acreage of his parks, gardens,



NORTHUMBERLAND AVENUE, FROM CHARING CROSS.

Photo: E. Dockree.





VICTORIA STREET, WESTMINSTER.



ST. GILES, SOHO, FROM BROAD STREET, BLOOMSBURY.

*Photos: E. Dockree.*



and squares. We would not belittle these—though, relatively to the population, they compare very badly with the open spaces of other capitals—and private benefactions have latterly done much to eke out the public purse in saving open spaces from being built over; but, architecturally speaking, our squares and gardens are rather to be regarded as raw material than as the finished article. The small number which have any pretensions to architectural interest, Lincoln's Inn Fields, Queen Square, Fitzroy Square, are, in the case of the two first named, in a state of transition, and in the last instance in that condition of decay which is the usual preface to wholesale rebuilding. Elsewhere, as in Golden Square and Smith Square, Westminster, both of which till recently retained something of an old-world flavour, the builder has made his presence felt, and the advent of the sky-scraper marks the beginning of the end; while Finsbury Circus, uninteresting at the best, is being reduced to the proportions of what, with the euphemism which was dear to the Greeks, is called an area for light. The momentous question, however, is not so much how we are to improve existing conditions in our squares, as how we are to secure our enjoyment of them in perpetuity.

By a curious instance of the irony of coincidence, a single issue of an evening paper not long ago contained an article dealing with the London

Squares and Enclosures (Preservation) Bill, and a letter on the Land Values Rating Bill, which may be called a bill to enforce building on all open spaces. The object of the first-named bill is to secure powers of compulsion where necessary, as in the case of private owners of squares who manifest a desire to cover them with houses after the rights of "user" enjoyed by the present tenants lapse. That this desire exists there is plenty of evidence—Edwardes Square, Kensington, for example, is understood to be doomed; but a large number of owners, on the other hand, have shown themselves anxious to co-operate with the County Council in the work of preservation, and have agreed to have their properties scheduled in the bill. Diametrically opposed to this, we have a bill by which, should it become law, vacant land, squares, gardens, etc., would be rated as building land; Holland Park, for instance, which now fills a unique position, would cost its owner anything from £5,000 to £7,500 per annum in rates. Supporters of proposals so extreme as this, which amounts practically to an obligation to build, under pain of expropriation, are, we will hope, not very numerous. The fact remains that in preaching to some landowners, the smaller ones no doubt, they are preaching to the convinced, and it is obvious that no time should be lost in putting the safety of our open spaces on a firm and enduring basis.



*Photo: E. Dockree.*

LINCOLN'S INN FIELDS. WEST SIDE.



The question whether street architecture should conform to certain rules of a more or less elastic nature, regulating height and architectural treatment to the securing of a certain amount of conformity, or whether each building owner should have freedom to give rein to his fancy, is one which has not had, and cannot have, an authoritative settlement. In the abstract one may say that the picturesque and the symmetrical each have their time and place. Uniformity is a matter of design: picturesqueness, roughly speaking, of growth; uniformity is for the main arteries and open spaces: picturesqueness for the narrower streets, the lanes, alleys, and bye-ways, which are a legacy from times past. At the same time, who shall say that the picturesque, at its best, is out of place anywhere, when it is the outcome of a simple desire to build well and not of the temptation to put a neighbour to shame? The streets of fifty old German towns answer the question in no uncertain way. An apologist for the freedom of the designer has contrasted Park Lane and the Rue de Rivoli, much to the advantage of the former; but in so doing he has taken two very extreme examples. The Rue de Rivoli is not merely uniform, it is an instance of a remorseless repetition of detail, emphasised by the arcade, which, even in the hands of a supreme artist, could not have been otherwise than wearisome. Park Lane, with its billowy bow-windows, which seem to be expanding themselves to the sea breezes, its brightness, its greenery, is a pleasant sight for anyone but a case-hardened purist; but it is a thing by itself, a happy accident inspired somehow by its position, a chance success due in some measure to the fact that through all its variety there is a prevailing constancy of type, due still more to its only being half a street. Were the existing houses faced by others on analogous lines, it would possibly seem almost as unpleasantly restless as a reduplicated Lancaster Gate would be funereally dull. But one may deal with an abstract question and yet not touch that of London. London has an atmosphere all its own, beneficent varieties of murk and mist and smoke; artists discovered long ago that the atmosphere which draws a kindly veil over detail, and adds mystery, scale, and colour to masses, shows us London at its best; Frenchmen from the time of Théophile Gautier to that of Rodin have waxed enthusiastic on the subject. And it is under conditions of this sort, which are prevalent for a considerable portion of the year, that a street like Oxford Street, which, if you can see it distinctly, you look at as little as possible, comes to be clothed with a purely adventitious beauty which is none the less real for the time; it makes an excellent peg for atmospheric effects to hang upon, better than

a formal street of far higher character would. What, however, everyone would probably agree in deprecating is the condition of those streets where high and low buildings, in an infinite diversity of styles, alternate like a chain of mountains in a nightmare, soaring essays in pyrotechnics sandwiched among dust-coloured dolls' houses, not a feature to carry the eye on from one building to another, not a single stretch of level ground, so to speak, but jolts and jumps interminable. The two stone buildings at the east angle of Southampton Row and Holborn may be taken as a fair illustration of what may be accomplished by the simple endeavour to secure a certain harmony with your neighbour's building, instead of plunging into contrasts. Even the somewhat heterogeneous group immediately east of Southampton Row, though the houses are manifestly too high for the width of the street, has a certain mild virtue of subordination. This is as much as we can ask for in an old street where building is piecemeal; it is perhaps as much as we should be wise to ask for in any but quite exceptional cases. But in a new street of the importance of Kingsway something more should be demanded; so great an event in the architectural history of the town should be marked by something impressive and monumental in the carrying out, and a firm hand should be kept on attempted vagaries and efforts at sensationalism. Lastly, it must always be borne in mind that formality carries within it the seed of something almost worse than unbridled licence. Formality with interludes of the informal, a harmonious scheme interrupted by blatant discords—Regent Street, Stratford Place, the north side of Cavendish Square are examples—not only offends the eye, but distresses one like the besmirching of an honoured name, the *corruptio optimi pessima*. If we are to have formality, then, it must be under a guarantee of permanence, or it had better not come into being.

The respective merits of curved and straight roads have been the subject of discussion. There is room for both and need for both; obviously the opportunities for curved roads must be relatively few, unless in some comprehensive scheme of radiating roads and concentric rings. The sweep of the "High" at Oxford is one of the finest things extant, and a curved road will always give you those sudden moments of discovery which retain some quality of the unexpected, even when the points are familiar. The straight road tells its complete story at once, lays its whole hand on the table, lets you into all its secrets; it has no reticences, no mysteries; it has produced its effect for better or worse when the eye has once taken it in; it is aggressive where the





Photos: E. Dochree.

QUEEN SQUARE, BLOOMSBURY



FITZROY SQUARE, W.



curve is insinuating, but if it is less beautiful, less gracious, it has a greater title to dignity and stateliness. The curved road always supplies its own vista, but it cannot so appropriately lead up to any great feature, or serve as the pivot in some monumental scheme. No one is insensible to the charms of the curve, the rounded or hollow form. In detail it is all-pervading, but the rectangle is undisputed lord of street scenery, presumably because of its engaging obviousness; yet among miles of chessboard streets a curve will give the one touch that lingers in the memory. The Crescent at Buxton, as seen from the high ground, with the dome of the hospital above it, is a case in point. What the detail may be is relatively immaterial, the eye finds sufficient satisfaction in the form. This is an effect which ought not to be very difficult to obtain, but it means a grasp of the possibilities in setting-out, a forethought which does not distinguish the plan of London. Like our weather, our architecture is all samples—all in little packets<sup>2</sup>—nothing comprehensive, nothing which gives any sign of obeying a common law, or of forming part of an organic whole; yet no one in his heart can be satisfied that this should be so. Sir William Emerson was a bold man, but he struck the right note when he said that a scheme for the rebuilding of London should be in existence. The whole question bristles with difficulties, as most things do which are worth undertaking, and, short of almost universal State or municipal ownership, anything like a complete scheme could be little more than a dream, but at least it would give us something to work from. We should have realised to some extent what our aims should be; questions to which, if the necessity were to come upon us suddenly (another *annus mirabilis*, for example), we might conceivably have to give an improvised answer would at least be not wholly unfamiliar. Ill-advised proposals could be more readily scotched, if it were seen at once that they ran counter to future schemes of improvement, and we should not be met, as we are now, by the costly new buildings which have always managed to place themselves just a year or two too soon in positions which mean either a truncated scheme or a regrettable waste of money. Lastly, there would be fewer of those unfortunate little bangles, a bad instance of which is to be seen in Great George Street at the junction of the new Public Offices with the Institute of Civil Engineers, itself only completed a few years ago. This is precisely one of those untidy pieces of work, those loose ends, which give London that look of incomplete-

ness from which Continental capitals are so noticeably free. The order-loving, neat-minded Frenchman insists that everything shall be to measure: the Londoner still clothes his most important thoroughfares in misfits.

The planning of new streets and urban or suburban railway lines, especially in connection with bridges and viaducts, the laying out of estates, the formulation of schemes in which the welfare of the community is involved, are questions of what has latterly come to be known as "civics." The preservation of historical monuments and old work in general, the supervision of individual buildings, public or private, either purely architectural, or combining architecture and engineering—a department which is particularly in need of reform—are the province of the artist, the archæologist, the sentimentalist, as opposed to the mere cultivator of expediency. Is the promotion of these two, civics and æsthetics, to be left in the future, as it has been in the past, to their own vitality and power of exciting enthusiasm in individual workers, or is there to be some controlling power, constructive as well as critical, which shall represent those who are interested in the preservation and the embellishment of our cities and towns? Those who are opposed to suggestions of the kind argue that the times are not ripe, that we have not the necessary machinery nor any likelihood of getting any which shall be satisfactory, that Englishmen will never stand interference with their right to do what they like with their own, with much more to the same effect. Given a passive attitude, the times never will be ripe. The Englishman is a very convenient bugbear; he will never stand conscription; he will never stand a change in the fiscal system. I am not concerned with the merits of either of these thorny subjects, but these question-begging assumptions are weapons out of the armoury of timidity. If we are satisfied that the control to which the Englishman already submits in connection with building materials, questions of height, light, and air, and sanitation, should be extended—under proper safeguards—to buildings as pieces of architecture, we must have the courage of our opinions and do our best to familiarise the public with the possibility of such a step being taken.

This control, which is generally of a less comprehensive kind than we imagine, rests with different departments in different countries, and is associated sometimes with Religion, sometimes with the Interior, sometimes with Public Works, and so forth. In this country the Office of Works suggests itself as the department in connection

<sup>2</sup> It was noticed long ago by a foreign critic that the Englishman has a preference for the spasmodic; hence the inconsequence of his plays as compared with the French, and the growing domination of the music-hall.





REGENT STREET. A VIEW ON THE WEST SIDE.



REGENT STREET. A VIEW ON THE EAST SIDE.

*Photos: E. Dockree*



with which the controlling power would naturally be created. Government departments, it is true, inspire very little confidence, and to many the remedy might appear worse than the disease; nor is the Office of Works any more immaculate than its fellows. In connection both with the Record Office and the late Mr. Brydon's building, an itching for power was more in evidence than a wise use of it, and it would be nothing less than a calamity were a sort of official manufactory of public buildings to result. We are fortunate in our present First Commissioner: he is cultivated and sympathetic; but First Commissioners come and go, and both strong and weak, well and ill disposed, would find themselves powerless to cope with the gathering strength of permanent officials and office traditions. The tendency then would inevitably be to usurp more and more power, and to make advisory and restrictive a stepping-stone to creative functions. Against this danger stringent precautionary measures would have to be taken, while in its quality of adviser and regulator the department would have no power to act alone, but would serve rather as the permanent official nucleus and the mouthpiece of a consultative body of representative architects.

Such a body, representing every shade of opinion, would construe its functions in a generous sense, so that the free growth of architecture among architects and architectural students should be untrammelled. The creation of such a body, and the awakening of public opinion consequent thereupon, would no doubt lead to kindred movements in every enlightened municipality. It is indeed in the powers granted by Government to municipal bodies—as exemplified in Germany—that the great work of regulation throughout the country would

be done. To compel where you can instruct and persuade is an obvious mistake, and German municipalities recognise this. To bring home to people what they ought to aim at, why they should aim at it, and the best method of attaining their object, is half the battle; and when instruction comes with the authority of an official imprimatur, it has for most people a value which does not attach to the words of a mere individual. But if corporate action is a necessity, there would still remain many gaps for voluntary effort to fill. A Stuttgart society, for example, among its other and varied activities, includes that of preaching the gospel of good architecture to builders themselves. A Sisyphean task indeed! And yet, if builders could once be persuaded that what their advisers regard as good taste does not cost more money than their own version, they would be well on the way to the sacrifice of those ornamental features which have been probably more endeared to them by habit than anything else.

How far we are at present from this desirable consummation the deafness to all reason of the London and Brighton Company with regard to their new hotel front shows clearly enough; and the impotence and futility of remonstrance by groups of men, eminent or not, who have no authority behind them and whose only weapons are words, stand abundantly confessed. To secure this authority should be our task; but if we are to put a curb on licence, ignorance, and vain-gloriousness, if we are to see that individual enterprise shall not sin against the common weal, it must not be at the expense of the free action of the artist, or our last state will be worse than our first.

A. E. STREET.

## Current Architecture.

RUST EN VREDE, MUIZENBERG, CAPE COLONY.—This house has been lately built as a seaside residence for Mr. Abe Bailey of Johannesburg. It is situated in the village of Muizenberg, upon False Bay, a few miles south of Cape Town, and is built between the side of the mountain and the sea. It commands an exquisite panorama of the South Atlantic, framed in by Cape Point on the one side and the Stellenbosch Mountains on the other. The building, as regards both design and materials, is of the simplest character. It has been found desirable, however, that the whole of the woodwork throughout should be of teak, whilst all the metal work is

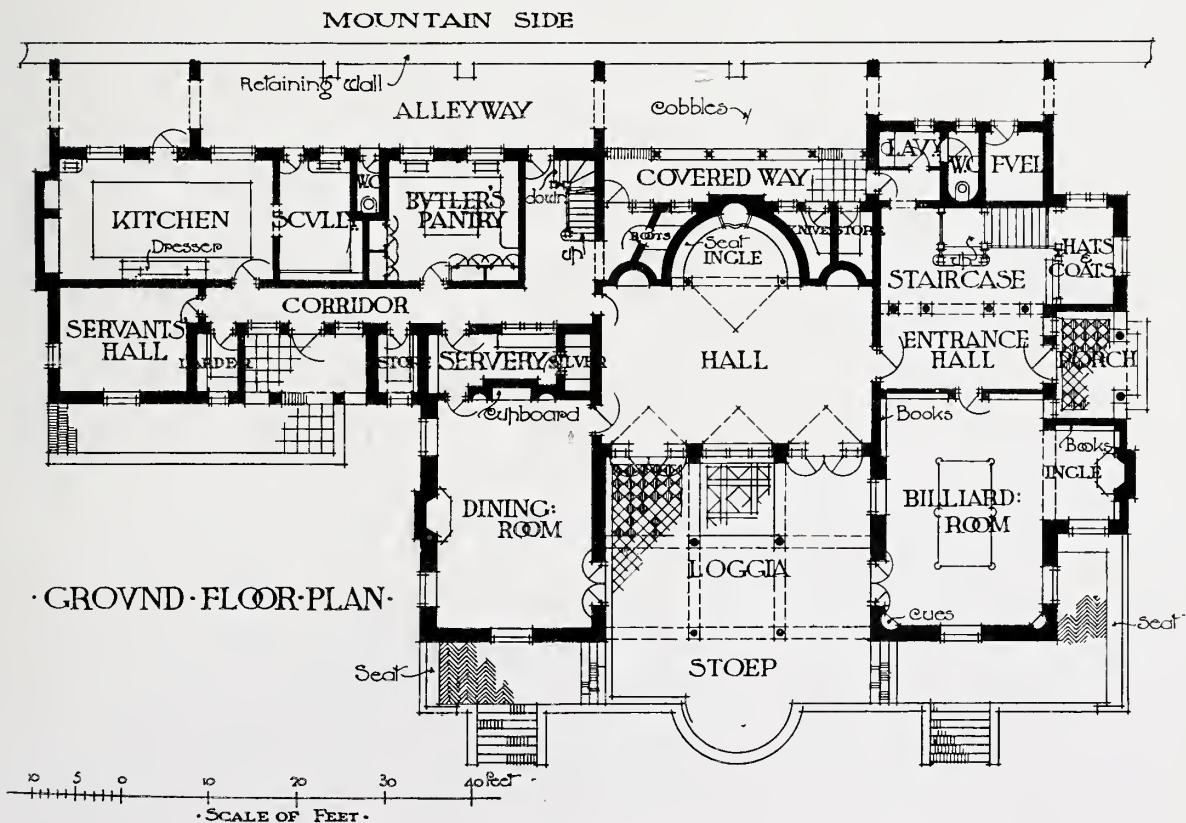
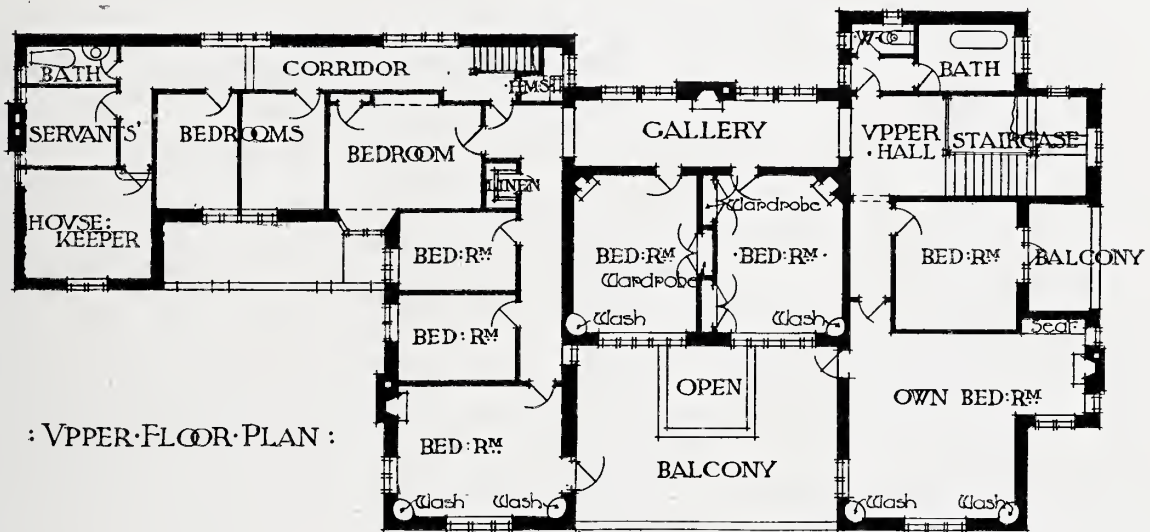
of bronze or gun-metal, this being necessary owing to the rapid deteriorating effects of the strong ocean air upon painted wood and iron. Being a seaside house, it was found undesirable to have a "drawing-room," and instead winter and summer halls are planned as shown, which can be used according to the time of year. The materials are brick, plastered and whitewashed, with marble, sparingly used in places, supplied by Messrs. Farmer and Brindley, from one of their quarries in Greece. The inner hall has a lining of Cippolino marble, the grey green tone of which gives a pleasant effect, although the pattern shows rather more strongly than



the architects had anticipated. The columns in the entrance hall are of Pavonazzetto marble. The building is roofed with English tiles, whilst Dutch antique tiles are used for the fitted washstands and fireplaces throughout. The owner was fortunate in being able to secure the well-known "Scholtz" collection of old Colonial Dutch furniture for the house, which very greatly enhances its interest. The building is designed in the old Cape Colonial style, the revival of which is

largely associated with its architects, Messrs. Herbert Baker and Masey.

"BALLINDUNE," NEAR HASLEMERE.—This house has been recently erected, and in order to cut down as little as possible of the wood in which it is built for roads the house, cottage, and stables were designed in one block, giving the opportunity of a covered carriage porch under an extension of the coach-house roof. The walls are built in the







RUST EN VREDE, MUIZENBERG, CAPE COLONY.  
HERBERT BAKER AND MASEY, ARCHITECTS.





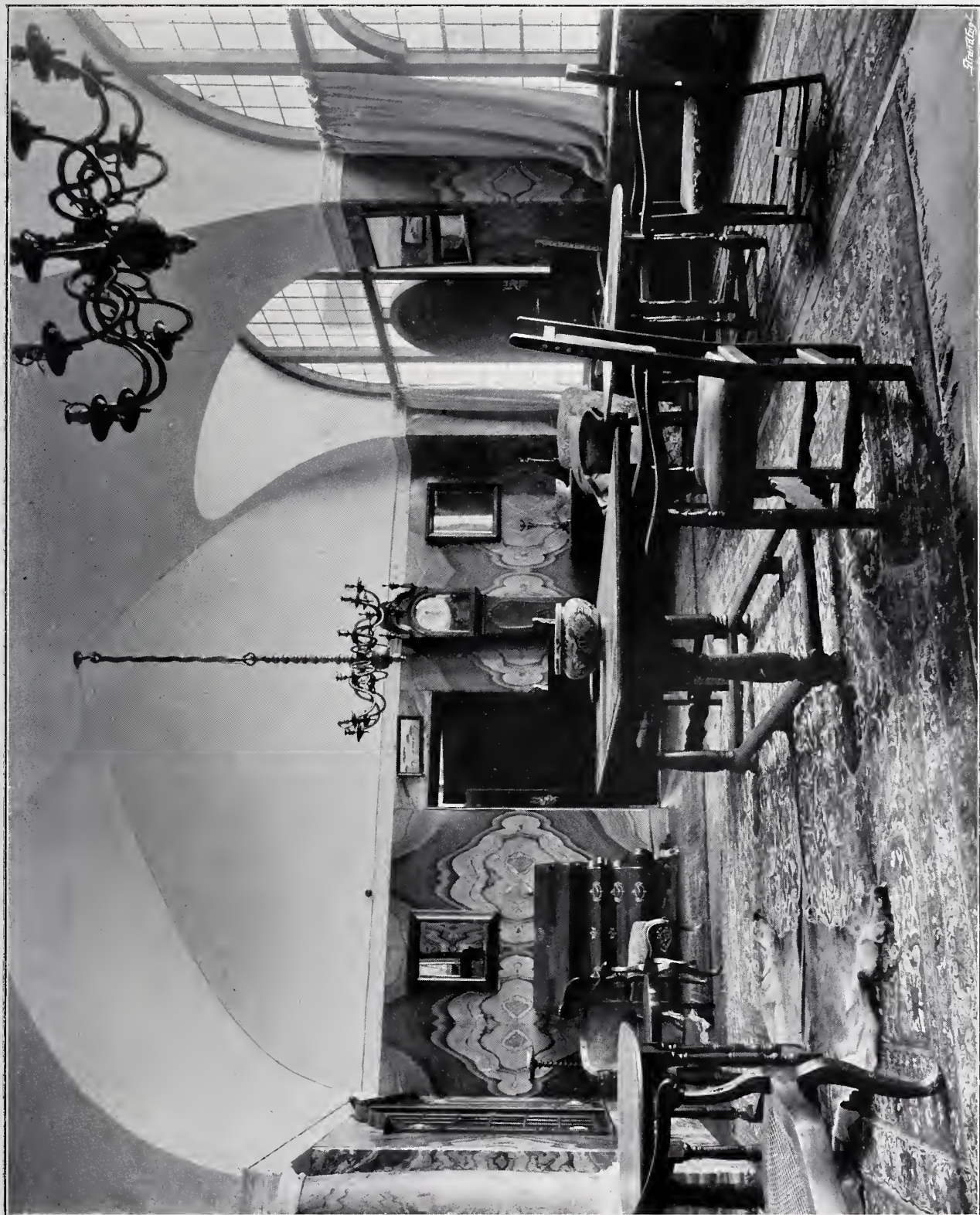
RUST EN VREDE, MUIZENBERG, CAPE COLONY.  
HERBERT BAKER AND MASEY, ARCHITECTS.





RUST EN VREDE, MUIZENBERG, CAPE COLONY. THE HALL, SHOWING CHIMNEY-PIECE ALCOVE.  
HERBERT BAKER AND MASEY, ARCHITECTS.





RUST EN VREDE, MUIZENBERG, CAPE COLONY. THE HALL.  
HERBERT BAKER AND MASEY, ARCHITECTS.





RUST EN VREDE, MUIZENBERG, CAPE COLONY. CORRIDOR, FIRST FLOOR.

HERBERT BAKER AND MASEY, ARCHITECTS.

many-tinted local clamp-burnt bricks, and the roofs covered with Petersfield tiles. The window-frames and all other external woodwork are of oak, also the principal staircase with its posts and beams. The aspect of the garden front is S.E. by S. The builders were Messrs. Chapman and

Lowry, of Grayshott and Haslemere; the window casements and hot-water warming apparatus were done by Mr. E. Goddard, of Vauxhall, and the leaded glass by Messrs. Aldam Heaton & Co., of Baker Street, W. Mr. E. J. May is the architect.





RUST EN VREDE, MUIZENBERG, CAPE COLONY. THE STAIRCASE AND OUTER HALL.

HERBERT BAKER AND MASEY, ARCHITECTS.

### THE LATE R. J. JOHNSON.

FROM a personal knowledge of the late Mr. Johnson, whose principal works have been illustrated during the past few months, the Rector of Whitby has kindly furnished the following notes and anecdotes about him :—

Robert J. Johnson was, I believe, the son of a Primitive Methodist minister. My knowledge of him began in about 1868, when I was appointed to work up a district in Middlesbrough. On our

church building committee was a leading iron-master who had in earlier life been a fellow pupil with him in Sir G. Scott's office. This gentleman was most anxious that Johnson should be employed to build our church schools and vicarage, because, he said, Scott used to speak so highly of him and his work and his abilities, and say he was such an original and able man, and that his career was to be watched, as he would one day make for himself a name. We accordingly employed him, and he took great pains to design for





RUST EN VREDE, MUIZENBERG, CAPE COLONY. THE LOGGIA.  
HERBERT BAKER AND MASEY, ARCHITECTS.

us a church most suitable to the town and district, a big brick structure with several striking features, short steeple included, and nave narrowing eastwards so as to harmonise with base of tower and chancel. Lit up, this church is remarkably good. My friend the late Dean of Winchester was so pleased with his work for me that he got him to restore a church and build a house at Woolbeding.

I may add that when the plans for this Middlesbrough church were finished, with a view to getting a diocesan grant, they had to be submitted to Mr. G. E. Street for approval. This was done by me under special circumstances (which I need not enter upon), but Street's first question was, "Who's your architect?" I said, "Johnson, of Newcastle," whereupon he replied, "Anything Johnson has

done I will pass without examination." Then he added, "Stop, let me see what Johnson has done." Unrolling the plans he (Street) put his finger on various features, saying, smartly, "Capital! capital! couldn't be better—worthy of Johnson."

Further, a friend of mine interested in church building in Newcastle went up and down England inquiring about an architect. He happened at a party in town to meet the late Mr. Christian, and said he was seeking an architect for a church. Christian hearing he came from Newcastle said: "Why, don't you know you have one of the best and most rising men in England residing in Newcastle?" This commendation led the friend to employ him for a church in his district.

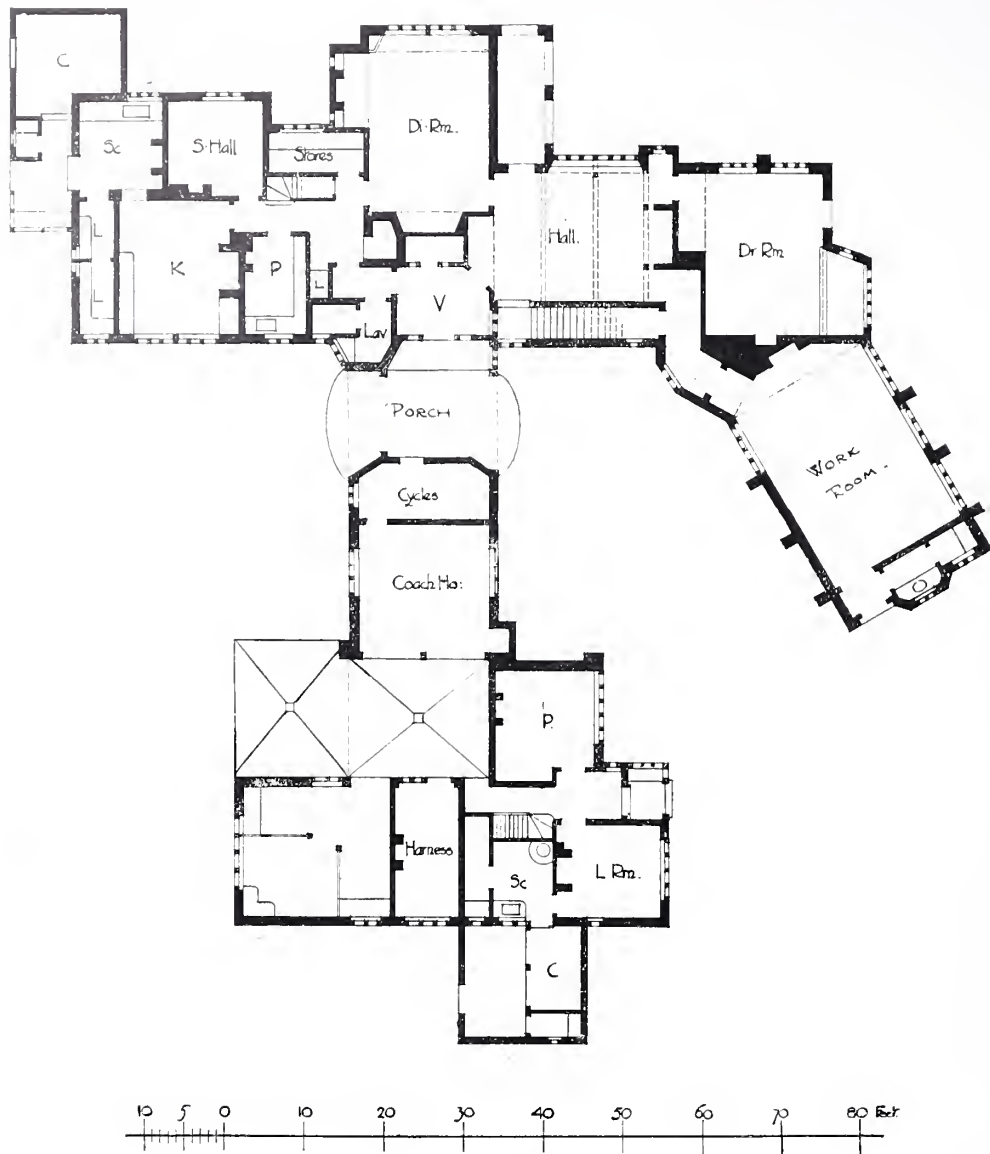
His work at Middlesbrough led to his getting a





RUST EN VREDE, MUIZENBERG, CAPE COLONY.  
HERBERT BAKER AND MASEY, ARCHITECTS.





"BALLINDUNE," HASLEMERE, SURREY. GROUND PLAN.

E. J. MAY, ARCHITECT.

church to build at Brotton (very good indeed), and then later on came our St. Hilda's, which our Archbishop says is "one of the finest of modern churches," and which Edmund Venables (a critic hard to please) pronounced to be "an eminently good structure; quite remarkable." The greatest pains were taken with this church and with all its details. The screen is almost perfect, and the reredos the same. The mural decoration I have never seen equalled in any building; parts of it were tried and altered eleven times before I was satisfied. By this time Johnson had an office in York as well as Newcastle; but he worked too hard, and locomotor ataxy came on.

He was one of the humblest, most modest, and saintliest of men. It was a privilege to know him.

He was always ready to consider an outsider's view, and I remember one case in which he patiently listened to some absolutely absurd suggestions to alter a design of his, though he afterwards characterised them to me as "revolutionary." I doubt whether his compeer existed for knowledge of Decorated, especially in the French examples, and for knowledge of all details. Many persons came to study our St. Hilda's, and many came to borrow the details. I think of Johnson as a man who, if he did not, like the Dominican artist, paint on his knees, certainly prayed over his designs and had a single eye *ad maiorem Dei gloriam*. I regarded his death as a great loss to the profession.

GEORGE AUSTEN.





Photo: Campbell-Gray.

"BALLINDUNE," HASLEMERE, SURREY. THE HALL.  
E. J. MAY, ARCHITECT.





Photo: Campbell-Gray.

"BALLINDUNE," HASLEMERE, SURREY. THE COACHMAN'S COTTAGE.  
E. J. MAY, ARCHITECT.





Photo: Campbell-Gray.

"BALLINDUNE," HASLEMERE, SURREY. FROM THE DRIVE.  
E. J. MAY, ARCHITECT.





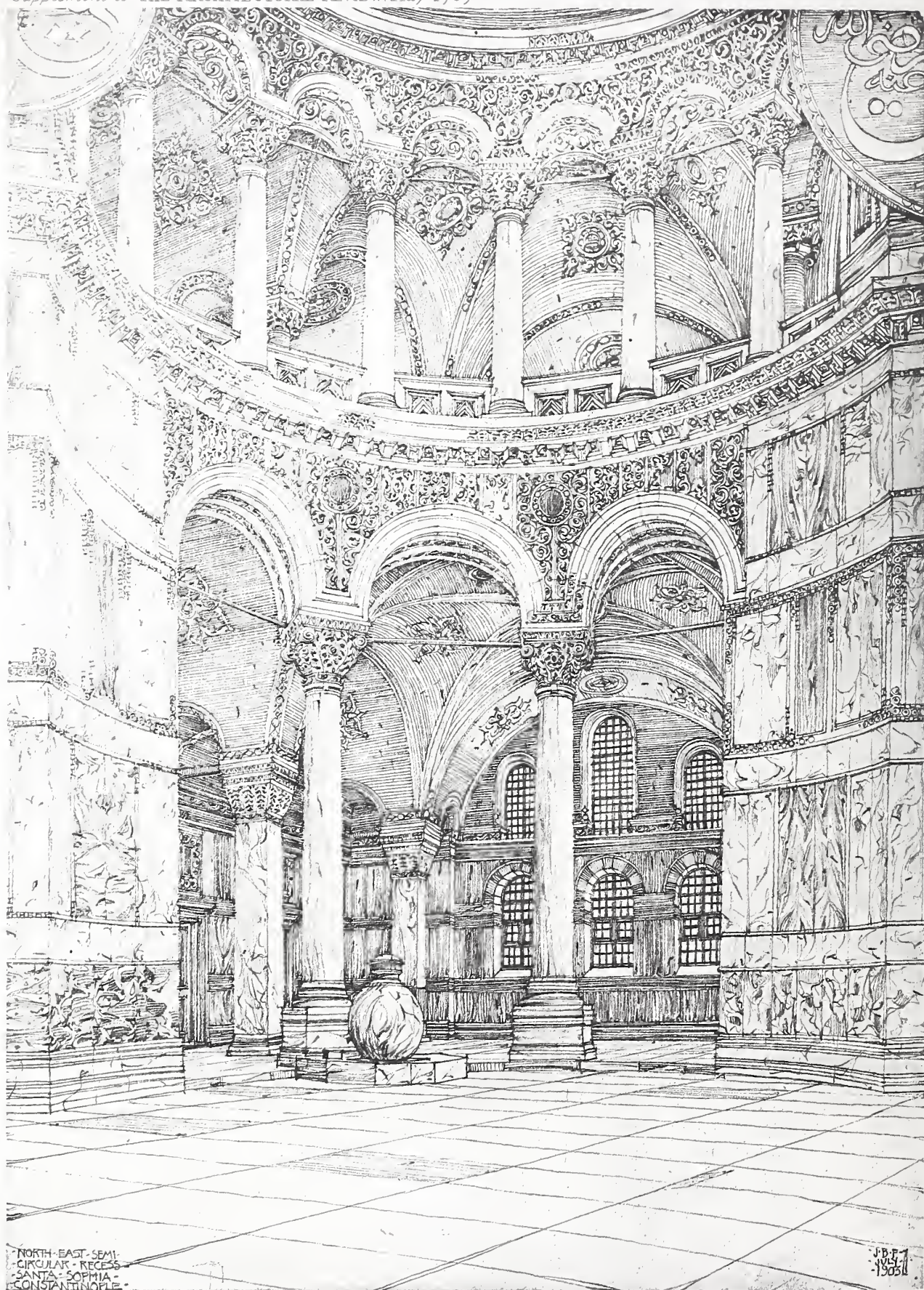
*Photo : Campbell-Gray.*

"BALLINDUNE," HASLEMERE, SURREY. GARDEN ENTRANCE.  
E. J. MAY, ARCHITECT.









NORTH-EAST SEMI-  
CIRCULAR RECESS  
SANTA SOPHIA  
CONSTANTINOPLE

FROM A DRAWING BY J. B. FULTON

J.B.F.  
1905

Rotary-Engraving Co.





Photo: Campbell-Gray.

"BALLINDUNE," HASLEMERE, SURREY. CARRIAGE PORCH AND ENTRANCE.  
E. J. MAY, ARCHITECT.

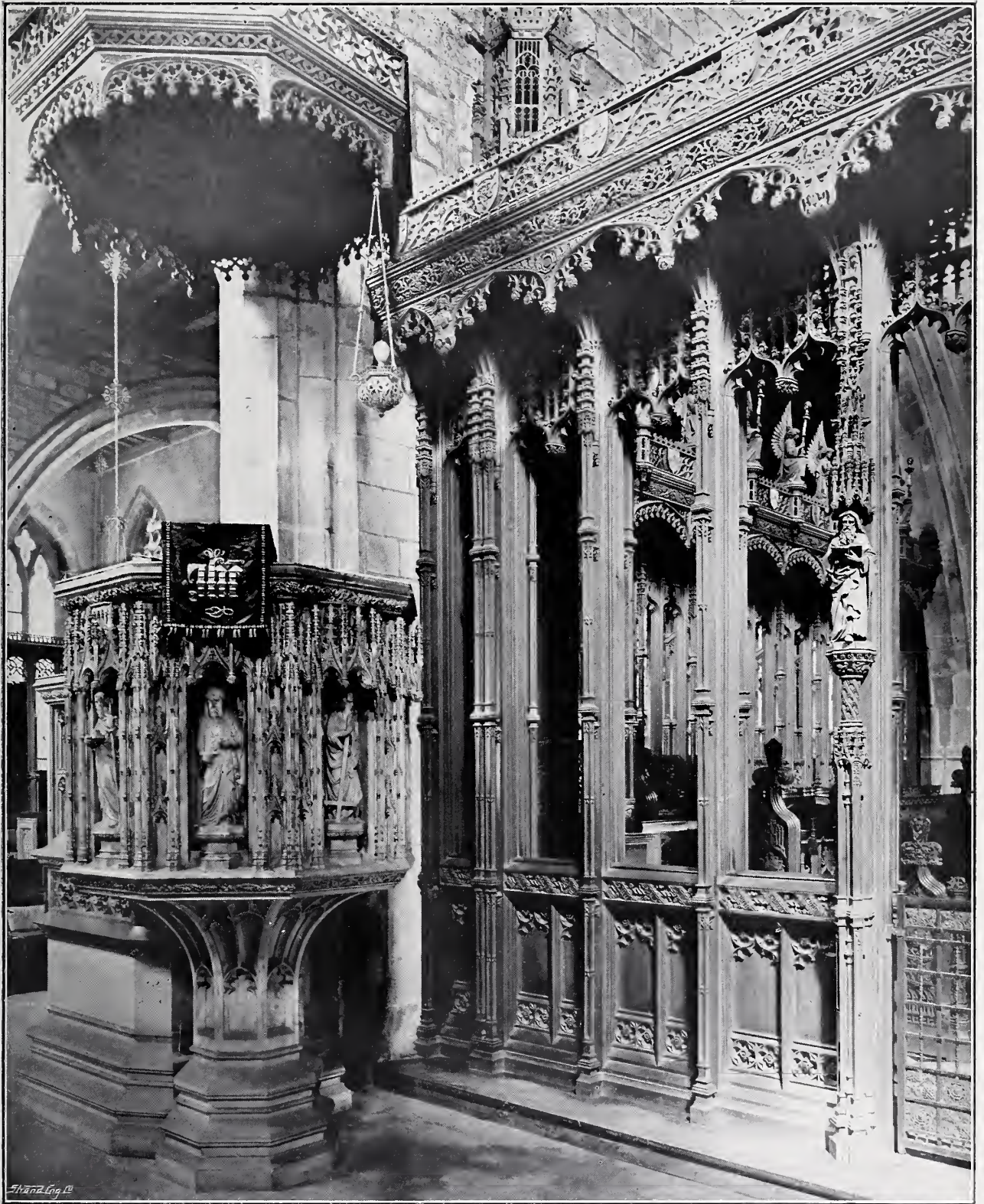




*Photo: E. Dockree.*

CHOIR STALLS AND REREDOS, NEWCASTLE CATHEDRAL.  
THE LATE R. J. JOINSON, ARCHITECT.





*Photo: E. Dockree.*

PULPIT AND SCREEN, NEWCASTLE CATHEDRAL.  
THE LATE R. J. JOHNSON, ARCHITECT.



# English Mediæval Figure-Sculpture.

## CONCLUDING CHAPTER.

THE third and last period of our mediæval figure-sculpture was reached before the end of the fourteenth century, and made its character evident after only a short transition. The great plague of 1350, which is called the Black Death, profoundly modified the conditions of English sculpture, but it has been shown in our pages how for a time the style of the earlier art survived—in some districts almost to the year 1400. Generally, however, the true quality—that vivid and romantic fulness of expression which stamped the work of the first half of the century—had practically evaporated from English figure-sculpture by the year 1375. Still, if the quality of the sculpture is not that of the earlier styles, there is no want of vigour or abundance in the latest phases of the English art. There were from 1350 to 1500 plenty of sculptors and craftsmen in figure-work, and indeed their works have come down to us in considerable quantities. In some directions these works are seen to be of the highest beauty and interest, and deserve special study from the fact of their being contemporary with that outburst of the arts of Italy which, in another couple of hundred years, was to push our native English style out of existence. Our space, however, will allow us only the very briefest review—little, indeed, beyond a classification and mention of the more striking examples.

Some uses, too, of the figure in decorative carving have been in the course of our papers set aside to be treated here with the latest phase of the sculpture, for the reason that from the fifteenth century have been preserved what are the best examples of the kind. Latter-day carvers had certain specialities which gave them distinction. We have pointed out how the course of the fourteenth century saw the specialisation of the figure-worker. He was no longer part of the great building body, no longer the chief of the stone-masons, the most accomplished exponent of the stone-shaping instinct of his age. Instead, he was become a maker of images in some special material—alabaster, wood, or bronze. In fact, in the last phase of Gothic art there was a return to the habit that had existed in its Romanesque beginnings. Just as the Romanesque goldsmith furnished the church with ivory and bronze figure-works which were accessories to the scheme of building—so now the

specialised shop furnished the Perpendicular church with portable figure-sculpture—with images and tables for reredos and screen. Apart from such shop-productions, the figure-design of the building was a secondary matter and expressed itself in certain very conventional directions—often deserving the name of heraldry rather than of sculpture with a degradation of the religious motives to the same level.

## MISERERES.

The work of the wood-sculptor must be referred to first. We have it in greatest quantity upon the misereres (or folding bracket-seats) of the church stalls. In the thirteenth century (as can be seen in Exeter quire) they were carved with little grotesques and figures of the same style as the stone carving of bosses and label-stops. Of the beginning of the fourteenth century, very beautiful examples are remaining at Wells<sup>126</sup> and Winchester, where the misereres have representations of romance subjects and the moralities of the bestiaries mixed with beautiful leaf-carving. After 1330, the subject carvings are profusely spread over the face of the board, the side-scrolls, as well as the brackets of the subsellia, being worked with figure-works. There are numerous misereres dating from the middle and end of the fourteenth century, specially fine in the Ely and Lincoln quires. One recognises in them just the anecdotal character of the contemporary stone-carving of bosses—its littleness and gossipy characterisation. From the fifteenth and early sixteenth centuries have come down to us some thousand examples. At this period the chancels both of collegiate churches and of many parish churches were constantly being given stalls, so that a flourishing trade in their wood-carving



FIG. 297. RIPON CATHEDRAL. MISERERE—"SAMSON."

A. G.

<sup>126</sup> See "Archæologia," vol. 55, for illustrations.





FIG. 298. WINDSOR. ST. GEORGE'S CHAPEL. ANGEL CORNICE.

*From a photograph kindly lent by S. Gardner, Esq.*

existed in all the chief towns. Sometimes the work is cheap and coarse, but in many examples the miserere-carving is of great delicacy and full of a delightful fancy. Triangular blocking is now usual for the corbel of the subellia, and the side-scrolls are neatly defined. We have only space for one example out of a series of special excellence at Ripon (Fig. 297). Those, however, at Manchester and Beverley may be named with them as showing a similar dramatic style and a vigorous sense of wood-carving which at its best is equal to that of the Japanese.

#### STALL AND FURNITURE CARVING.

Of the same character as in the misereres was a good deal of the wood-sculpture on screens and stall-ends, on poppy-heads and finials, in most cases now taken away or much defaced. There are left fragments of considerable beauty in many of the eastern parish churches (as at St. Nicholas, Lynn), where little animals and bat-like faces are found on fragments of old stalls and screens, attesting a remarkable talent of minute carving. We have, however, no sign in England of any such splendid works of wood-sculpture as were achieved at this date at Amiens and elsewhere, or on the pulpits of Flanders and South Germany. One may mention, perhaps, a bench-end at Haverfordwest in South Wales as fine in style; but, as a rule, the wood-carvings, as in the reliefs at Coventry and the bosses at Sall in Norfolk, show the petty delicacies of a niello rather than any big manner of figure-work.

#### ANGELS.

Still a larger, bolder style appeared in the wood-carvings of the carpenter. These are to be noted as fine works of the latest style of figure-sculpture. The full-size wood-sculpture apostles that are carved on the perpendicular open-timber roofs—and especially the angel figures of the eastern counties—must be named as deserving illustration. At Cawston and Wymondham in Norfolk, and at Blythborough in Suffolk, are splendid figures with broad wings eight and ten feet across. But nearly every church of the eastern counties has or had

its angel figures, carved by the hundred and of all sizes, hovering in the roof timbers. As at St. Neots in Huntingdonshire and at Elm in Cambridgeshire, a lively animal and bird carving accompanies the angels.

Generally, we may take the vigorous treatment of the angel-motive as the prominent feature of the fifteenth century in connection with its special development of the famous carpentry of our English craft. There were the mystery plays that were celebrated by the Guilds in every town and in many villages which supplied the carpenter with the details of the costume and gesture on which he modelled his fine, picturesque figures. The colour and brilliant detail of these mediæval dramas have come down to us most surely in the wood-sculpture of the perpendicular roofs.

The stone-carving of the building mason to a less vigorous degree shows the same motives, and in many a village of the eastern counties the west door of the great parish church is carved with a figure of the archangel Michael, or of great censing angels, as at Sall, looking down on the wood image that, once set on the oak doors, has now been defaced. The angel-motive was no less characteristic of the fifteenth-century art in the west and south of England, and was carved specially upon stone corbels and on the cornices of monuments. Among others, we may mention the fan-vault corbels of Bishop Vaughan's chapel at St. David's. Of the common angel cornice we give an example from Windsor (Fig. 298), and it would have been interesting to have shown the development of this feature, starting from the screen cornices of the c. 1350 monuments at Tewkesbury, Wells, and Exeter, on to the exuberant series of Henry VII.'s chapel at Westminster.

#### DEVILS.

If angels were ever-present in the decorative imagination of the fifteenth century, devils and goblins were an equal commonplace of fancy, modelled, no doubt, in the same way on the popular representations of the mystery plays. The Perpendicular church is externally all goblins





A. G.

FIG. 299. NEWARK CHURCH.  
GARGOYLE ON NORTH SIDE OF NAVE.

and monsters. Every variety of contortion and grotesque appears in the gargoyles of the fifteenth-century builders. Nothing, for instance, can surpass the hideous fancies of the carvers on the north side of York quire—a delirium tremens of figure-sculpture, for do not the accounts of the Archbishop of York's household of the date attest an incredible consumption of wine and beer? The fancy of the Ancaster stone sculptors at Newark (Fig. 299) and Sleaford were equally prolific of obscene monstrosity; and the Hamstone craft of the Somerset tower-building had a bold devildom at its command which is sometimes quite monumental in its massive grotesqueness. These angels and devils were the figure-work of the building craft, and at least have the merit of consistent growth from the architectural problems of construction.

#### RELIEFS AND TABLES.

In turning to the set pieces of church furniture, we exchange the freedom of the building-yard for the closer atmosphere of shop-practice. There have come down a variety of tablets carved with figure-reliefs, usually of alabaster, but sometimes of stone. They must be dated to the fifteenth and early sixteenth centuries, and show the incidents of the sacred story. As portable objects they disappeared from churches under the stress of the various destructions of images, but still not a few have survived. The stone "tables" were often turned over and used to pave the floors, from which position they have been dug up in recent years. The alabasters seem to have passed into private hands, like manuscripts, so that there are a large number remaining. We must, however, confine our illustration to only a

single alabaster example, one of those in the British Museum (Fig. 300). There are specimens of the same kind in many of our local museums, and here and there they are to be found in the vestries, as for example at Ripon and in some of the Norwich churches. For fully two centuries the making of these picture-tablets occupied the "alabaster men" of Nottingham and York, and the trade in them was wide—they went to all parts of England, to the south of France and even into Italy, and northwards into Iceland. Alabaster reliefs of the same sort, with single figures ("weepers"), and sometimes with scenes, were carved for the altar tombs, which the same alabaster craft traded. There remain good examples at Abergavenny and at Wells. The phases<sup>127</sup> and character of all this alabaster carving make one of the most interesting chapters of the English figure-work. The style of the "alabaster men" was directly copied by the carvers of the stone tablets, who in the south-west of England especially seem to have successfully competed with the Nottingham productions. We find stone tables with subject reliefs, for example, at Christchurch, Hants, at St. David's, at Wells, and also at Fountains in Yorkshire.

#### EFFIGIES.

We must pass here to what were the most conspicuous and characteristic works of the later



A. G.

FIG. 300. BRITISH MUSEUM. ALABASTER TABLE.  
"ADORATION OF THE MAGI."

<sup>127</sup> Mr. St. John Hope is publishing a treatise dealing fully with the mediæval alabaster trade of England.





A. G.

FIG. 301. WARWICK. ST. MARY'S CHURCH. ALABASTER EFFIGIES.  
THOMAS BEAUCHAMP, EARL OF WARWICK, AND LADY. (D. 1370.)

fourteenth and fifteenth century "kervers"—their recumbent effigies. Here, too, the style of the alabaster trade was paramount. Just as the Purbeck marbler, setting the fashion of the effigy, dictated the characteristic style of it for the thirteenth century—just as the freestone worker displaced the Purbeck and set the model for the fourteenth century, so now the Derbyshire sculptor<sup>128</sup> of the alabaster effigy superseded the freestone carver and set the pattern to which the other effigy-makers of the fifteenth century conformed. The phases of the art exhibit three distinct stages, but without full illustration it would be impossible to show the types. It must suffice to show the well-preserved effigy at Warwick (Fig. 301), a somewhat early example, which can exhibit how shapely and delicate this art was at its best, and how, despite the intricate elaborations of surface detail, a gracious and statuesque expression of human life has been attained. This traditional expression of the effigy-carver was handed on, and we have preserved, in more or less good condition,<sup>129</sup> some five hundred of these alabaster figures belonging to the two hundred years from 1350 to 1550. As examples of our English art

they merit most careful protection—too often they are left to the mercies of the idle scribbler and the rustic knife-sharpener.

The bronze effigies, of which the larger number now remaining in England belong to this period, also deserve full illustration, but space allows us only the figure of Edward III. at Westminster (Fig. 302), which is a somewhat dry and wooden performance compared with the thirteenth-century bronzes of Henry III. and Eleanor. The Richard the Second and his queen (Anne of Bohemia) are finer works, but have lost arms and cushions, having been cast not in one piece, but in many. Better specimens of English work are the Black Prince at Canterbury and the Earl Beauchamp at Warwick,<sup>130</sup> which last is a most powerful representation of a plate-armoured knight. The bronze weepers of Edward III.'s tomb and those of the Earl Beauchamp's are interesting examples of English bronze-founding. The latest specimens of native style, as it existed side by side with the new art of the Italian Torigiano, are found in the figures on the grille of Henry VII.'s tomb at Westminster.

The stone effigies after 1350 cannot generally compete with the alabaster for effect and style,



A. G.

FIG. 302. WESTMINSTER ABBEY. BRONZE EFFIGY.  
EDWARD III.

<sup>128</sup> See the "Victoria History of Northamptonshire" for the contract for two effigies made with "kervers" of Chellaston in Derbyshire.

<sup>129</sup> Londoners, as well as at Westminster Abbey, can see in St. Helen's Church in the city some excellent examples of the mid-fifteenth-century type.

<sup>130</sup> Both these are beautifully figured in Stothard's "Monumental Effigies." The contracts with the monument-makers are given in Blore's "Monumental Remains."





A. G.

FIG. 303. BRISTOL CATHEDRAL. FREESTONE EFFIGY.  
ABBOT WALTER NEWBURY. (D. 1473.)

though in some cases, where covered with gesso and painted, they were elegant imitations—as, for example, Bishop Sheppey (d. 1360) at Rochester, Abbot William de Colchester (d. 1420) in Westminster Abbey, and Cardinal Beaufort (d. 1447) at Winchester. Indeed, the Bristol effigy-making seems to have held the alabaster trade to some extent at a distance—and there are in the cathedral there and at Wells some fine fifteenth-century ecclesiastical effigies. We give an illustration from Bristol Cathedral (Fig. 303), Abbot Walter Newbury (d. 1473). Elsewhere the stone-effigy of

the fifteenth century has usually a very commonplace expression, as witness the series of Bishops in Hereford Cathedral. The stone knights and ladies of the fifteenth century, too, are generally examples of the decadence in stone sculpture when put beside those of the fourteenth century. But some of the “clunch” knights and ladies approach the alabaster in delicacy and vigour of execution—for example, at Clifton Reynes and Ripon. A fine Sir John de Wittelbury at Marholm, Northamptonshire, is well figured by Mr. A. Hartshorne in the *Victoria History*. Quite late in the style,



A. G.

FIG. 304. EXETER CATHEDRAL. WEST FRONT. UPPER TIER.  
SS. JOHN, JAMES, AND SIMON.





A. G.

FIG. 305. WESTMINSTER ABBEY.

HENRY V.'S CHANTRY.



A. G.

FIG. 306. YORK MINSTER.

HENRY V. FROM THE QUIRE SCREEN.

c. 1530, we have a return of the use of the wood effigy, and this was common during the sixteenth century. Indeed, despite the Italians, the traditional style of the English effigy lived on. Alabaster and marble recumbent figures were in vogue and are to be found as late as 1636.

#### STATUES.

The statue-making at Exeter has been given as a survival of fourteenth-century style, beyond the Black Death. The upper tier of figures on the west front (Fig. 304) may be dated as late as 1381, and if they have not the picturesque vigour of the warriors and kings of the lowest tier they are capable and characteristic works, and very effective in the mass. Of corresponding date are the kings on the west front of Lincoln, which have playing-card attitudes and simpers. Generally a monotonous expression is

the characteristic of the fifteenth-century statue. The kings on Prior Chillenden's screen at Canterbury may be taken as giving us the current level of execution, c. 1410, which was maintained during the century in all the works within reach of the London influence. We have much the same figures on the gate of All Souls', Oxford. But on Henry V.'s Chantry at Westminster we have a gallery of fine examples, and the one we illustrate (Fig. 305) is a noble statue. On the cross at Leighton Buzzard and on the pinnacles of New Work at Peterborough, are figures which are not of this London type, but broader in their style, and not without a certain dignity. There are passable examples, too, at Newark, Crowland, and Beverley of fifteenth-century figure-work.

In the north, however, the decline of the figure-carver in the fifteenth century is obvious. On Thornton Abbey gateway is an Adoration of



the Virgin, and on the Lincoln gateway an Annunciation, which are so theatrical and vapid in expression that they suggest waxworks at Madame Tussaud's. But the greatest degradation of the sculptor's art is to be seen on the quire screen of York in the goggle-eyed statues of the kings (Fig. 306), whose excuse is that in their original colouring they probably aimed at the effect of a stained-glass window. One can only account for such bizarre effects on the theory of an attempted *tour de force*. What was the sentiment of such latest work may be judged by the Percy tomb of Guisborough, where the Augustinian Canons of the house are represented as kneeling to the Virgin, who holds, however, on her

lap, not the Child, but the shield of the Percys! Many similar instances might be cited of the degradations that by the end of the fifteenth century overtook the originally sacred themes of mediæval sculpture—they passed into a mere heraldry of religion, a dead hieromorphic decoration.

The importance of a full discussion of the aims and trend of fifteenth-century sculpture is clear, and it is from want of space rather than from lack of appreciation that we confine our treatment to what is a mere introduction and catalogue of examples.

EDWARD S. PRIOR.  
ARTHUR GARDNER.

## The Education of the Architect.

*The following article is derived from a paper recently read at Glasgow by M. Eugène Bourdon, Professor to the Glasgow School of Architecture, and is not only a useful addition to the series on "Architectural Education" which has appeared in the columns of the REVIEW, but indicates the curriculum that has been adopted at Glasgow under M. Bourdon's régime.*

ARCHITECTURE aims at three ends: art, science, utility. The architect should have a sound feeling for beauty; he must possess some strong scientific knowledge and good common sense, the latter as much in regard to building construction as in meeting all the newest requirements of a healthy and comfortable life. He is neither solely an artist nor an engineer, neither a practician nor a business man; but he ought to be, or rather he must try to become, a composite of all these characters as well as thorough in each branch. And this is not yet sufficient: he is not yet a true architect except he be a perfect gentleman.

Some people consider the architect only as an artist, and some architects trained to that idea find themselves quite lost when asked to meet the actual necessities of construction and practice. Some, overpowered by the feeling of the ever-growing difficulties in building construction, would have the student taught like an engineer. Others, not realising the necessity of noble aims and high education even for ordinary work, believe only in practice. For other people the architect is merely a sort of business man.

All of them are wrong. Why try to make out of the architect a miscarried painter, a poor engineer, a mere sort of contractor? What is the use of having him located in any group but his own? He is an architect, and there is reason enough for him to be proud of his profession.

We will never believe, as some people do, that his sound training in one way could be a hindrance to his work in others. That he is a scholar in scientific subjects or imbued with a deep sense of practical necessities is no hindrance to his being a true artist when designing. On the contrary, science and practice are the two necessary bases of our art, which is made up of exactness and realities. A sound artistic training will not be opposed to serious construction; quite the contrary, our work must be built, and rationally built, or it does not exist as work of art. We do not believe, as unfortunately some laymen do, that a well-trained architect becomes, *ipso facto*, a poor business man, quite unable to understand the wants of his clients and to manage their money with economy. It is an old prejudice to suppose ignorance in theory makes cunning in practice.

Finally, the technically well-trained architect should be a thoroughly well-bred man, a gentleman, as becomes a man who deals with corporations, associations, or private clients, who is responsible for their money, and who is the master of the work and the head of all building trades.

What will be the best means to reach this very high standard? Joining an office, attending an art school or a scientific and technical one. If the architect must be educated, not in one of those ways but in all, we ought to recognise the



architectural pupil as an art student, and as a student in science and technical subjects too, and at the same time it will be necessary for him to undergo some practical apprenticeship.

It is only in assisting a good practising architect that he will be able to profit by the theoretical tuition that is imparted to him in school, when he will see its application to actual work. Without some previous practical knowledge of materials, building construction, actual necessities will never be taken by the student as belonging to the world of realities. They will look to him just as a mere nebulous theory, never exactly understood, and ere long forgotten.

Practice is more than a useful and positively needful complement to our school's tuition. Practice in itself is a portion of our knowledge; one side of our profession. Without any practice the pupil will become a good draughtsman, an able calculator, but he could not even present himself as a qualified designer, and he will never truly be an architect.

But practice alone is insufficient. It appears to have been enough in the olden times when the architect's pupils were only educated in offices, but in those days both artistic and scientific instruction was imparted to them by the master with whom they were working, just as painter apprentices were taught by the master painter and medicine students by the master surgeon, and so on. There were no schools? I do not say that our forefathers were learned; no matter for that, they were forcibly taught somewhere. Every good studio, every office in the good olden days, was a sort of little school.

But nowadays what part of their time can the busy members of our profession devote to teach their assistants the mathematics and science of their work, which every day become more complicated and necessary, or impart to them a sound historical knowledge which is the base of modern art: a steady training in design to lead them in the unceasing dealing with beauty of form either in art or in nature; in a word, to direct the methodical daily training requisite for young men's mental formation? In the new conditions of modern life a methodical training can only be obtained in schools. So architecture must be taught in all its branches and to all its students in a school of architecture. But office training is still needful in its own special line. School and office are both essentially useful, and are to each other a most necessary complement. Every student ought to attend both. The only difficulty will be to divide the young man's time between the school and the office.

The best plan, I daresay, would be for him to follow a day course at school some eight months

a year for four years or thereabouts, all or part of the summer time being spent in an office. And as it is not altogether enough for experience, the student would, beside his school work, fulfil a new sort of apprenticeship. A part of the time would be served before school hours, say one year or so; the summer time spent in office would count for a second part; and the rest ought to be accomplished when school is over. For the exact details of this new apprenticeship I could only advise.

Students not able to spend some four years in the full day course could attend school at night and on Saturdays. With a great deal of courage and resolution, a good student could in some seven years of that work cover pretty nearly the same matters as his day fellow-students. But, honestly, this is very hard work, and an evening student will never obtain the same kind of training as the day students.

Students are thus strongly recommended, if not entering for the full day course, to attend it as much as possible in combination with the evening scheme, and especially to spend the first year of school work, at least the mornings, in the day class, in order to have a stronger scientific and mathematical tuition, and the latter year or more for training in advanced design.

Now to get for these pupils any possible opportunity of attending the classes in the daytime, you will immediately realise that we have to rely upon the goodwill and kindness of the practising architects. We depend upon them to make needful regulations for a new scheme of apprenticeship for our day students; we are confident that they will give to the evening students all support to help them in their very hard work; we are sure also that they will take all general and special steps to direct and to help the part day and part evening students, whom for want of a better word we will call "combination students," and who will, in the present state of things, form the majority of our pupils.

It is in pursuance of this general aim of an upper school teaching supplementing the office education that there has been issued a new curriculum of architectural studies for the new Glasgow School of Architecture, both at the Technical College and at the School of Art. This higher instruction leads to a diploma; the new course is called a "Diploma Course." The curriculum includes perforce some office attendance, as the diploma will be only granted after a minimum of time spent in an office.

The diploma curriculum offers two courses: the day course, and the evening course, corresponding to students who are able, as mentioned above, to give us some four years of winter work exclusively



at school, or to those, less fortunate, who are only able to come to us in the evenings. It offers a third line. The new diploma course does not demand attendance for a given number of years, but is dependent on a system of marks. The student must obtain sufficient marks to gain a pass on examination entitling him to enter the higher stage in each subject, so that the number of years spent by any man at the school will depend upon his work, ability, and the amount of time he devotes to school work. This system is the only scheme possible in a school in which students are allowed to take other than the strictly normal course. Further, marking seems to me the only possible test of ability for artistic work.

The diploma course is limited to essentials, so that we cannot value any student below the diploma standard as fitted for the exercise of the increasingly difficult work of an architect. Nevertheless, we do not refuse to instruct a student in any one branch of our work. We recognise how want of time, money, or health may prevent some young men, desirous of getting part of the new tuition, from taking the full course. We even understand how some pupils, under their parents' or masters' guidance, are not willing to enter the course as laid down. Further, we know that some young men, though not architect-pupils, need a certain part of architectural instruction. To all of them, under the general appellation of "non-diploma students," our classes are open.

Even a kind of normal non-diploma course could be provided for; including history of architecture, practical building construction, freehand drawing, building sketching and measuring, and mainly elementary and advanced design, covering some four sessions of evening work. It will afford them a sort of methodical training of a standard, but a great deal lower, unfortunately, than that attained in the diploma class. In all other subjects taken they will be treated as much as possible as diploma men, and granted marks just on the same footing, so that they could at any time enter the diploma course with the marks gained by their previous work. There is also a system of exemption for the elder students now taking the diploma course. The work done in previous years is accounted good for some part of the new course, and no able man is forced to come back to the beginning of his studies. This system of exemption is also exercised in the diploma course; any student coming from either the "non-diploma" or from any good school who can give proof of his knowledge and ability, will be excused a certain part of the course and enter immediately the division and stage for which he will be found fitted.

We do not want to be educating a new generation of architects who will only be able, during their practising lives, to copy either Greek and Roman temples, Italian and French palaces and chateaux, or Gothic churches. Ancient styles are only for us a means of tuition, and not models to be slavishly imitated. Our aim is to make artists able to produce truly original works, and by themselves.

It was the great fault of the nineteenth century to have merely copied the old architectures. For a time architects were divided in two sets: Classic Revival, Gothic Revival. I shall certainly not go down into the discussion and say which I prefer of the two. They seem to me equally unfortunate, and I do not feel more at ease in a church exactly modelled on the Eretheion than I do in a Gothic *fac-simile* used as law-courts.

Fortunately we are getting beyond those poor practices, and I am very glad to state I do not see in Glasgow any Parthenon, any Ca-d'oro, any Trianon just built anew or in progress. It is our duty to start the new century in a good way, in producing new forms proper to our new wants. And yet there is something done in that way, to the honour of this Scotch country and of this city. It is the honour of Glasgow to have produced a new art, peculiar to this time and country, and to which the very name of your city is attached. It has its beauties and it has its faults. I am not a critic, and I am not here to appreciate this art in itself. I only now value the principle of original researches at a time when so many people do not even think of trying anything new. But if we want to do anything that will last, we ought to work to build upon traditional ground. It is in that sense that we intend to have our students taught and trained. They will at first be kept strictly on the old lines; afterwards their advances will be more and more freely made, as justified by the progression of their studies; when, finally, they are permitted to present a diploma-work, they will make something of their own, in every sense an original work.

As college students do not learn Latin or Greek to speak those old tongues, but to make themselves better men, higher-minded men, so the student in architecture will be instructed in the old styles, not that afterwards he may design copies of the Eretheion, Colosseum, St. Paul's, or Notre Dame at Paris, but to have his mind exercised and trained, so that when he will be a practising artist, he will be a twentieth-century man doing twentieth-century works; and perhaps, if God will, a great man, accomplishing useful and beautiful works for the honour of his country and the best reward of his modest masters.

EUGÈNE BOURDON.



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CARTOON FOR THE "ISAIAH" MOSAIC  
IN THE DOME OF ST. PAUL'S.  
BY ALFRED STEVENS.



# Architecture at the Royal Academy.

THE "battle of the styles" is supposed to have been fought out long ago. If that be so each year makes it more plain that there has been no victory, but only a truce. If all the buildings now represented were designed, as they would have been a hundred and fifty years ago, after one manner, how much greater scope would there be for fancy and variety. The talent that is now being splashed about in frantic desire to astonish would then be concentrated in peaceful and disciplined effort to charm and captivate. It is just this reiterated assertion of the "personality of the artist" that arouses the feeling how immensely modern architecture would gain in depth and seriousness, were it far more traditional, pedantic, and dry, and far less original, eclectic, and "up to date."

The most important drawing in the category of ecclesiastical architecture is Sir Charles Nicholson's fine design for Liverpool Cathedral (1580). It is evidently owing to the committee's impossible and hampering conditions as to the central area that the author has failed to do himself complete justice. But it is in any case a piece of genuine Gothic design, and may be instructively compared with the pretentious "St Martin's Church, Worcester," on the adjoining wall. A beautiful drawing by the same architect illustrates additions to "All Souls Church, Hampstead" (1585). The saddleback tower is largely treated, but there is a sort of glamour over the whole that it will be hard to keep. Poetry of this sort is apt to lose by translation into stock-brick and Welsh slates.

The churches at Brixton (1423), by Mr. Beresford Pite, at Elvedon (1433), by Mr. W. D. Caröe, at Worcester (1546), by Mr. G. H. Fellowes Prynne, and at Harrogate (1570), by Mr. Temple Moore, are the only other ecclesiastical buildings of importance. The first is a daring piece of ugliness. It would be hard to match the east end, which is appropriately enough labelled "back elevation." As for the interior it certainly contains nothing calculated to offend the susceptibilities of suburban protestantism, and that is about all there is to be said. The lectern, however, is a fine piece of design. The same architect shows a scheme for the decoration of the chancel in Clapham parish church (1422), which comprises some interesting parclose screens, and a poor organ case, with pipes poked through the top, in the manner that the organ-builder affects.

As Mr. Caröe is in an official position it is impossible to overlook Elvedon Church, for which

otherwise a glance would suffice. Elaborately panelled piers carry squat semi-circular arches, overwhelmed by a coarse version of an East Anglian roof. The piers themselves are skimpy, and have the appearance of terra-cotta enclosing steel stanchions to support the immense superincumbent mass. There is no sense of proportion and no rest for the eye. Surely reticence is the condition of all great achievement in architecture. This church shouts its confidences into unwilling ears, and the result is tedious, petty, and overwrought. Contrast with it, especially in the treatment of the chancel ceiling, Mr. Bodley's quietly dignified chapel at Horninglow (1539).

Mr. Fellowes Prynne is an old offender. He has put the vestries of St. Martin's Church, Worcester, under the chancel, without the apparent excuse of a cramped site, but probably in order to raise the altar on a flight of steps; an arrangement sure to defeat its own object and to produce a poor and undignified effect. The transept is of the twin-gabled type sacred to the meeting-house, and from it an apsidal "morning chapel" bulges eastward. This church is a belated survival of dissenting Gothic of twenty years ago. But we are accustomed to expect better things of Mr. Temple Moore than his "St. Wilfred's Church, Harrogate," with its dry reminiscences of Sharpe's "Parallels."

Several drawings illustrate Rood-screens and other fittings. That for Swaffham Prior Church (1485) by Mr. C. J. Blomfield is a clumsy piece of pseudo-Gothic, and exemplifies the vulgar error of making the rood far too small. The cross is poorly designed and the attendant figures are mere dolls, but the screen has the merit of possessing a loft.

Mr. Geoffry Lucas shows a very simple interior (1576), with the ornament very properly concentrated on the screen; but here again the rood is diminutive. The proportions would be vastly improved if two or three feet were taken from the screen and added to the rood. A very pretty water-colour drawing illustrates Mr. A. Grove's "New chancel, etc., St. John the Divine, Richmond" (1593), which is quite one of the best pieces of churchwork in the room. The rood is well proportioned, and stands on a beam; unhappily there is no screen, but only that abomination unknown to English ecclesiology, but known to reporters as a low "screen wall." Religious architecture, if it be fair to judge by the samples before us, is in as degraded a condition as church



music. It is full of strange lapses of taste, even where one would least expect them, of which the universal use of the "wood block" floor may be taken as a type. There is an extraordinary ignorance of liturgical propriety evinced by the haphazard or theatrical sanctuary arrangements, whereby altars are apparently set out for a display of flowers and candlesticks rather than for any more solemn use. The ugly, unbalanced plan produced by the use of the absurdly named "morning chapel" has become quite a convention, though perhaps for this architects are not altogether responsible.

There are some thirty designs for municipal and other public buildings; of these seventeen can be regarded as classic of a more or less orthodox variety: four as neo-classic, and the rest as nondescript. This proportion shows a considerable advance on the work done ten years ago, when a slipshod and frivolous "free classic" was all the rage. In illustration of this tendency Mr. H. T. Hare's "Public Library, Harrogate" (1545), may be compared with his Oxford Municipal Buildings. He has now exchanged the vulgar trimmings which disfigure St. Aldate's for the more sedate and virile manner which the opportune publication of Messrs. Belcher and Macartney's "Later Renaissance" has rendered fashionable, if not easy.

Messrs. Russell and Cooper's "Town Hall and Law Courts, Hull" (1449) is the most important work of its kind exhibited, and in some ways the best. It has a long and dignified if rather monotonous façade, the effect of which is injured by the inevitable tower with elaborated top of the kind with which Mr. Belcher has familiarised us. The Chelsea, South Shields, Liverpool, and Durban drawings all have it. Probably the competition system is responsible; something of the kind is expected and has to be provided.

"The Liverpool Cotton Exchange" (1489), by Messrs. Matear and Simon, is illustrated by a pretty water-colour drawing, and is a curious blend of good and bad design. There is an elegant open colonnade in the upper storey with a large loggia behind; but all dignity is destroyed by a pair of theatrical towers of the type just alluded to. Mr. Statham shows "A study for remodelling the front block of the National Gallery" (1439), in which he succeeds in converting the present irregular and inadequate arrangement of the galleries into a symmetrical and homogeneous whole.

There is a large model of Sir William Emerson's "Queen Victoria Memorial, Calcutta" (1642), which may or may not add to the amenities of that delectable town. It is certainly more worthy of its purpose than the "municipal improvements"

scheme on the Mall which is all the United Kingdom cares to afford.

The other model represents Mr. A. Mitchell's "Barnet Hill, near Guildford" (1643), a large quiet house in the Georgian taste; so quiet that one visitor to the gallery took it for almshouses, and another for a workhouse! The plan may be described as Elizabethan, in outline at least, with excrescences. The gables, chimneys, and entrances are most successfully treated, but the dormers require reconsideration. There is one general criticism to be made on the plan, a criticism which applies to the majority of large houses recently designed, namely the disposal of the offices in a long, straggling range of out-buildings. The inevitable result is loss of dignity. Either the main block should be enlarged to include them, or they should form a wing symmetrically balanced by stables, laundry, or otherwise, in the traditional manner.

There are several drawings of small houses, the planning of which is often haphazard and loose, without any apparent architectonic idea governing the whole composition. An exception must be made in favour of Mr. S. K. Greenslade's "House at Caversham, Oxon" (1520). Here the house is tucked into the angle formed by two converging roads, and the idea of the plan is suggested by the space so formed. The small court with the fountain would be dark and gloomy, if, as seems probable, it faces north; and in this country a fountain is not a desirable adjunct so close to the house as this is, unless the sun can play upon it. But the plan is especially admirable for the recognition of the principle always adopted by Italian architects of the Renaissance, and by French villa architects to this day, that when the site allows, and the garden-space is limited, the house should be built right up to the road, in order to ensure the privacy of the grounds, instead of throwing them open by a public carriage-way. The neglect of this rule in the case of a small house is apt to produce that feeling of pretentiousness which is perhaps rather valued than avoided among us.

The best piece of domestic architecture is Messrs. Silcock and Reay's "New Entrance, Bailbrook House, Bath" (1540), but it is run very close by the "New Loggia and Central Bay, Welbeck Abbey" (1463), in which Messrs. Ernest George and Yeates show a great improvement on their usual manner. It seems impossible that the "New Carriage Porch and Central Tower, West Dean" (1468), should be by the same hand, so unsatisfactory does it appear. What may be called the cottage heresy prevails in Mr. L. Wyburd's "Dining Room and Entrance Hall in a Country House" (1448, 1467); two interiors of



the Welsh-dresser-and-pewter type, which the *Studio* has done something to popularise. These crude designs should be compared with Mr. Bodley's rooms at Powis Castle (1455, 1475) hung on the same wall.

Architects are supposed to grumble that they

are allowed so little space at the Royal Academy Exhibition for the display of their creations. The general public, all agape from Mr. Sargent's latest vulgarities, seems disposed to complain that they are allowed too much. The general public is not always wrong. F. C. EDEN.

## London Street Architecture.—III.

LONDON has certain well-marked characteristics which prevail north, south, east, and west, the characteristics of a town which has grown rather than been formed, the result of independent and unregulated effort, and not of the working of a central authority. Its main arteries narrow and widen according to circumstances as they run through what was once a small outlying town, such as Kensington, and expand again in the open country; they perpetuate the turns and quirks which nearly always mark old tracks, eloquent it may be of inequalities in the ground which are things of the past, or resulting from the difficulty in following a bee-line which seems inherent in man, as one may see a footpath across a field diverge from the direct course for no obvious reason except the natural vagaries of those who tread it. Main roads divide, enclose a large district, and meet again; busy thoroughfares suddenly end in a network of smaller streets, as the volume of a river will become dissipated in wide stretches of marshland or divide into innumerable little channels. The rectangular plan of the modern American city stands at the opposite end of the scale to such a condition of things, and if it is worse æsthetically, and no less uneconomic, it may serve a useful purpose even in its exaggeration if it reminds us of the value of co-ordination and system developed on reasonable lines. The London poor and rich quarters jostle each other as in no other capital, an arrangement which from a social point of view may admit of being turned to advantage, but is economically bad; this, of course, is a natural result of rapid growth and the filling up of vacant spaces without definite plan, so that the purlieus of the town become surrounded by fashionable suburbs; this is a process which, under favouring conditions, might go on almost indefinitely, but that as the distance from the centre of the town increases, the tendency is for the character of the residential suburb to be gradually reduced to the level of its surroundings, a result which is conspicuous in such places as Balham and Upper Tooting.

Main roads unite, cross each other, receive two or more affluents, and so far as London north of the Thames is concerned, no provision whatever is made to mark an important point in a befitting way, or to facilitate the movement of traffic. This is not to say that winding roads should be made straight—often it is their only charm—great clearances made at every meeting place, the life history of the town obliterated; far from it; but new conditions often make new treatment imperative. Years ago the necessity for dealing with such a feature as the meeting of Aldersgate, Newgate Street, and Cheapside should have loomed large in the eyes of the authorities, and steps should have been taken whenever the opportunity came to introduce an element of order and dignity where it is sadly to seek. There has been only too much rebuilding at this point, and of an aggressive kind; but not a sign that the conditions are regarded as other than ideal. Now, as in the days of Wren, the Englishman's latent conservatism blocks the way of the great scheme; he will sit stolidly by while old and interesting houses are destroyed, but will watch new ones spring up where they stood with equal indifference. We are not far off that condition which Professor Geddes considers a sure sign of decay, when habits and customs have acquired the force of laws, when ideals are swallowed up in love of routine, and everything that is is for the best. The Barbican fire caused a momentary thrill; it was felt to be big with the suggestion of the possibility of far greater calamities, but it proved to be only a nine days' wonder. In a few short weeks, when the time came for rebuilding, the warning had been forgotten, and the narrow streets still offer hostages to the fortune which has played them false once. The indisposition to seize opportunities, to draw a moral from disaster or from fortunate escapes, is in the grain. Here and there a district may be more enterprising and enlightened than its neighbours; but wherever you find him, the Londoner is much the same, in Islington as in Fulham, in Shoreditch as in Notting Hill. The particular manifestations



may be superficially different, but at bottom they are the same—*plus ça change plus c'est la même chose*—and in taking one small quarter of the town for consideration we are taking all.

That part of London which is contained within a rough square, of which the four angles are Hyde Park Corner and Holland Park on the north, and Vauxhall and Battersea bridges on the south, has been the scene within comparatively recent times of large private schemes for the development of property; in Belgravia, and later in the neighbouring Cadogan Estate, in the regions of Campden Hill, Earl's Court, and Brompton, as well as of the erection of a series of large buildings, public and private, in Kensington Gore. To criticise the laying-out of Hyde Park Corner is to flog a dead horse and to re-tell a tale already told almost *ad nauseam*: suggestions made ten or twenty years ago, ingenious expedients for carrying the different lines of traffic at different levels, and so forth, are definitely things of the past, and the laying out of the roads as we know it is probably irremediable, both because it has been done too lately to be ripe for reconsideration, or for fresh expenditure except on the same lines, and because it is doubtful whether the actual needs of the traffic could be better met. Where everything has been made secondary to this one object, and the laying-out of the space has simply resolved itself into the continuation of the various roads with entire disregard for æsthetic results, this is not to be wondered at. The problem was a difficult one, and was complicated by the configuration of the ground; a well-known Academician, who has a fondness for flat tracts of country, expressed his dislike of stepping out of a house to find the whole country-side go "slumping away" from it. This much to be reprobated feature is an undoubted factor in the singular ineffectiveness of Hyde Park Corner, and, like everything else in that archipelago of queer-shaped islets, seems to have been accepted in a spirit of almost Oriental fatalism, if we may judge by the feebleness of the attempt to correct it.

The statue of the Duke has indeed been raised on a few steps, but the effect of their dying away to nothing on the upper side is to give the horseman the appearance of having ridden forward a pace or two as if he had it in his mind to visit Apsley House. Surely this effect might have been avoided, and something of solidity as well as architectural quality gained if the process of levelling had been carried a stage further back and the whole island had been raised, with dwarf wall and balustrade and steps at intervals. The mere platform is too insignificant in itself to act as a corrective. The island could at the same time have been made symmetrical as well as

somewhat larger without any real encroachment on the roads. Boehm was not in his element in work of this sort, and neither the sculpture nor the pedestal is quite worthy of the position; still, such as it is, the statue should have been made to do more towards filling its proper rôle, that of dominating its surroundings and holding them together. There was a day before Decimus Burton's Arch was moved, when a man with a genius for planning and a perfectly free hand might have formulated a scheme which should have been satisfactory under all aspects. That day is gone; every road is in full use, and the hope of relieving congestion by making a road from the Victoria Memorial to Piccadilly, a road which in spite of official disclaimers we must believe was actually contemplated, would probably prove ill-founded. This, however, we are likely to know by actual experience before many years are over, for one can hardly regard the broad path which is being formed as anything but the thin end of the wedge. The effect of such a road, it may be incidentally remarked, would be exceedingly damaging to the Park, unless the authorities rose to the occasion and made the narrow eastern strip into a flower garden on somewhat similar lines to that along Park Lane.

An illustration is being given at the present moment, in front of Buckingham Palace, of the power which well-disposed architectural features have to give that sense of order—that suggestion of a mind having been brought to bear on the problem, which is the first essential in a dignified piece of street scenery; it is this same spirit working on material much less promising of which one would have liked to see some evidence at Hyde Park Corner.

We may now pass rapidly down Grosvenor Place, in which there is nothing to detain us, till we are pulled up almost at the entrance to the Vauxhall-Bridge Road by the new building, known as Denison House, which is to provide office room for various charitable organisations. Vauxhall-Bridge Road is one of which it may be said that almost any change must be for the better, but one had hoped that Denison House would not only be superior to its surroundings, but would be a good building in itself. Unfortunately this cannot be said of it; its stone cornice, which would have sufficed to give the whole building character if well treated, is poor and weak. The two great gables at either end of the front, though imposing enough in direct elevation, are so absolutely sunk in a slate-hung top storey as to produce no effect whatever in perspective. The window openings are of disagreeable proportions, and generally speaking there is that pervading and indefinable air of cheapness, probably an accurate





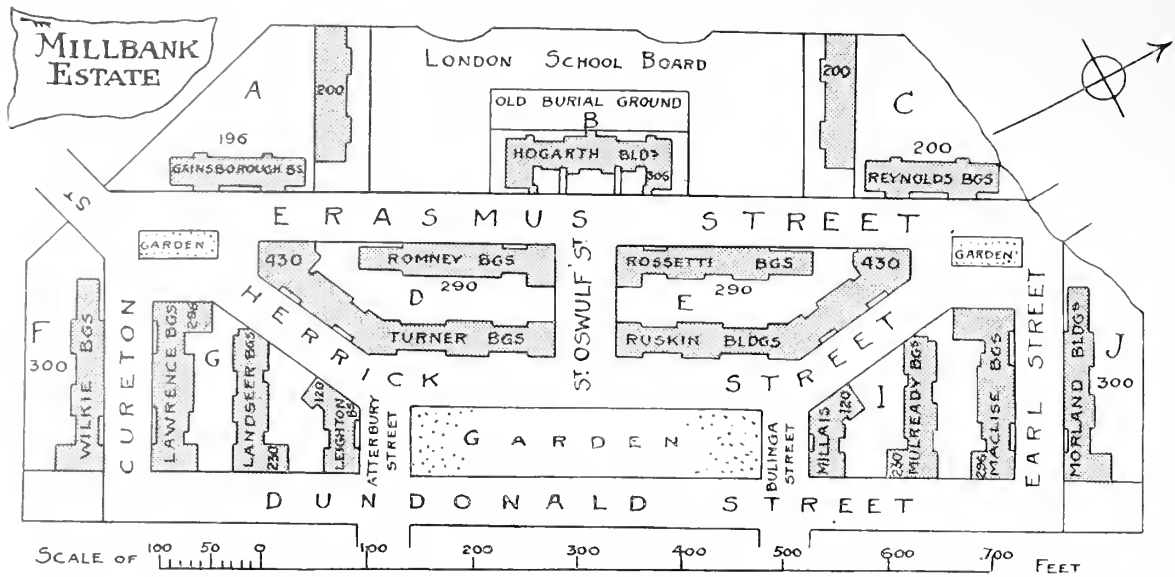
TURNER BUILDINGS, HERRICK STREET, MILLBANK



LAWRENCE BUILDINGS, HERRICK STREET, MILLBANK.

*Photos: E. Cockree.*





reflection of the facts, which is ordinarily the result of misdirected effort. A much greater improvement has been effected at, or near, the other end of the road behind the Tate Gallery. This consists of a settlement of artisans' dwellings erected by the London County Council. Roughly speaking, it stands on three parallel tree-planted roads, running at right-angles to the axis of the Tate Gallery, the southernmost line of flats being broken in the centre to allow room for a narrow garden. There is a reasonableness and picturesqueness of disposition as well as a certain simple refinement of treatment about these dwellings which is very pleasant; the blocks are of small size, divided by asphalted yards, and arranged on a varied plan, to lead up to the central block, which faces down a short length of road to the centre of the garden before mentioned and the back of the Tate Gallery. Government is apparently of opinion that the London County Council has done enough for the amenities of the situation; the unoccupied ground behind the Gallery is left severely alone, except that a part of it is occupied by a length of low corrugated-iron building which is labelled "Scotch Education," with no symbolic meaning we will hope. To make this piece of ground, which is only divided by a road from the settlement garden, a pleasant object would be a trivial matter, but Government is presumably not disposed to make concessions to mere appearances in these piping times of peace with taxation. At Victoria Station we are promised a new hotel front, which, unless the railway authorities have proved amenable to reason, will not be a credit, it is said, to its designer, its employer, or to its site. Many foreigners will get their first impression of London from the surroundings of this station, and will carry it away with them when they leave;

even the least observant of men is acutely alive to what passes before his eyes at the moment of introduction to new and strange scenes, and this makes the mistake the more deplorable as it is the more reprehensible. It is the less intelligible because the new wall which has lately been built along the east side of Buckingham Palace Road shows a fine sense of the value of breadth and of the dignity which resides in large and simple detail. Unfortunately a necessary raising of the road at intervals to the level of the bridge-approaches has left the forecourts of some of the houses which face the new wall almost buried below the pavement. As these houses, built only a few years ago, are well designed, and the arrangement of the entrance was well inspired, this is a pity. It is the old story of the man who comes to mend the roof and breaks the glass in the conservatory. Every improvement, with us at least, seems inevitably to have its reverse; in this case the damage is not serious.

Returning to Hyde Park Corner, we find a much-needed improvement in the setting back of the houses on the Knightsbridge Road between Wilton Place and William Street. This length of road has been a sort of bottle-neck; even now it is pinched, and when the old houses opposite make way for new and larger ones the appearance of narrowness will doubtless be greatly emphasised. It has been suggested that the pulling down of these houses should be taken advantage of to throw the ground on which they stand into the park; this would add greatly to the amenities of the street—indeed the approach to Albert Gate would then be a fine one; it would make a further widening of the roadway possible; it would benefit the park itself, which has too long served as a back garden to the neighbourhood, and would no doubt



be acceptable to the inmates of the French Embassy. What the site may be worth is matter for an expert, but the loss would be partly met by an increase in the value of the houses opposite, while the strip of land, which may be some sixty or seventy feet deep at its widest, runs out to the merest feather-edge eastward, and is in great part not adapted for houses of good character. Of the block which has been built along the new line of frontage it is difficult to speak with patience, so much has been done that had better have been left undone, so liberally have redundant consoles, brackets, and ornamental excrescences of one kind and another been peppered over it. Little heads craning out timorously from under pediments add an element of unconscious humour, and one might be tempted to say *solvitur ridendo*, and pass on, were it not that the buildings are good enough to deserve to be better. Compared with the general average of recent work in the neighbourhood they stand high; but their designer has been hard on them; a good general conception has been spoilt by a restless desire for variety, which is almost successful in hiding what is really a simple scheme. In the centre and at each end is a block finished with a gable and rising flush with the street, the intervening parts are recessed from the first floor up, and the break from ground to first floor is marked by a series of bold stone piers, two storeys in height, divided by round-headed arches which form the windows to the first floor. This much of

the design is simple and effective, but elsewhere pettiness is supreme; one house, for example, has a sunk bow, the next has three narrow window openings, the whole front above the first floor being in this way cut into upright strips, as if an appearance of length were the last thing to be desired; even the big window openings suffer from almost maliciously finicking and wire-drawn detail in the woodwork. In a word, one can get a certain amount of satisfaction out of the building it may be, but the surfeit of ornament produces a consuming desire for some stretch of solid unrelieved masonry as a corrective.

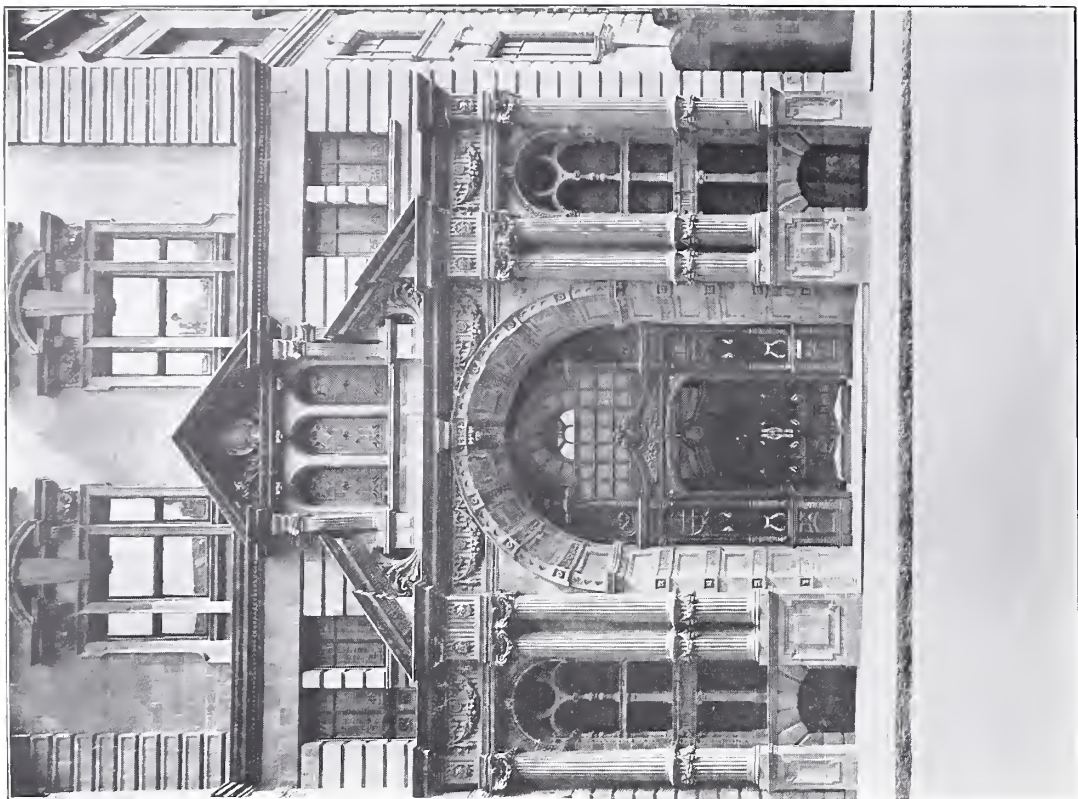
In Woolland's big place of business next door we are face to face with a different order of things and in a world of frank and flagrant solecisms. The designer of a great shop, in which every square foot of floor-space lost is counted against him, is always met by the difficulty of giving relief to his front, supposing he thinks it a necessity. In the row of houses just dealt with the problem was solved by the sacrifice of a small amount of accommodation—a sacrifice abundantly justified by the result. In the present instance the whole building rises sheer from the boundary line without a break, but the desired effect is produced by the application of a big architectural feature three times repeated. This consists of a pair of coupled Corinthian columns of great size; these carry a segmental pediment, and run up three storeys in height, embracing as many tiers of windows, the



NEW BUILDINGS, KNIGHTSBRIDGE.

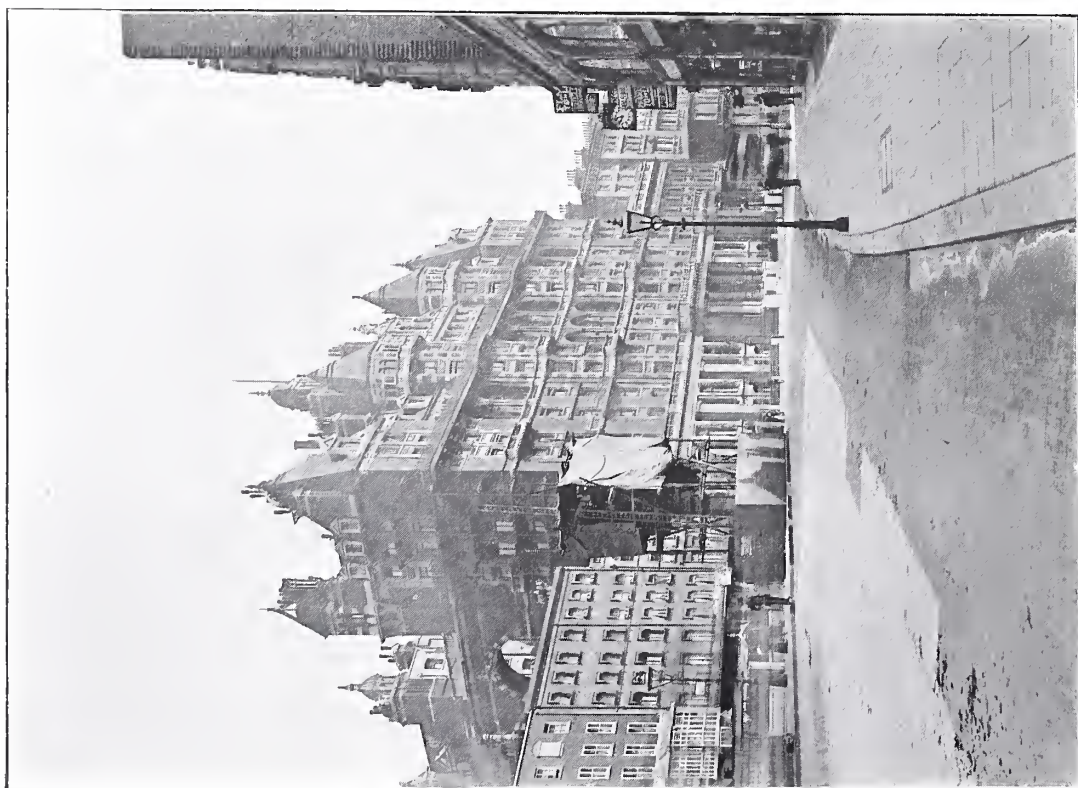
Photo: E. Dockree.





*Photos: E. Doehree*

ENTRANCE NO. 13 TO HARROD'S STORES, HANS ROAD, S.W.



THE HYDE PARK HOTEL, KNIGHTSBRIDGE.



whole standing on a range of impotent brackets placed immediately above the plate-glass front. Above the pediment in each case, and a storey or two higher, rises an attenuated gablet with very little roof behind it to give it a meaning. A more flagrant piece of make-believe than the whole front—and this thrice-repeated feature practically is the whole front—it would be difficult to imagine. A bold effect is always desirable, but the show-room must not suffer; upon that hangs all the law and the gospel of architecture commercially understood. Messrs. Harvey and Nichols's establishment is of the quiet and solid order, diversified with rectangular bays; but it is only necessary to walk a couple of hundred yards down the Brompton Road, to the point where the lofty gabled building now used by Messrs. Taylor presents a flat face on which little islands of detail seem to swim in an ocean of plain brickwork, to ask oneself whether, after all, these efforts to obtain relief by hook or by crook are necessary, and to answer the question in the negative. This plain brick front is decidedly more effective in its way than the embodiment of vaulting ambition further east.

There are times when one is sanguine enough to fancy that the general run of street architecture tends, however slightly, to improve. A larger number of good individual examples is, at any rate, to be found in the work of the last twenty years than in that of the twenty years previous, and yet again and again one becomes possessed by something like despair as one opportunity after another is basely misused. The Brompton Road is perhaps peculiarly unfortunate: a thoroughfare of unusual breadth, with ample room for good-sized trees on one side, it was not without possibilities of being made a stately approach to the region of big churches and palaces beyond. Commercialism, however, has decreed otherwise, and nowhere is the particular stamp of architecture which one connects with the big, braggart, unregenerate shop more noticeable than here. At the very corner of Sloane Street, where there has been some pulling down in connection with its widening, a stone building has just been put up, crammed with little ugly windows, and ornamented with a starveling turret, which seems to cry aloud for some convulsion of nature to destroy it. A stronger argument in favour of a measure of public control could hardly be found; nor is it possible to be much more complimentary on the subject of the houses, or so much of them as is built, which continue along the line of the Brompton Road. These are mostly pronounced examples of that latest development of shop front, seen perhaps most characteristically expressed in Harrod's Stores, the leading features of which are great

expanses of glass on entresol as well as ground floor, relieved as to the upper parts of the same with weird and sinuous growths of woodwork. This particular line of goods—the phrase is appropriate, because this decoration is part and parcel of the window-dressing—has an immense vogue at the moment. To have gauged the popular taste so exactly was a piece of most adroit opportunism, if not a stroke of genius, and one feels that someone should by rights be making a small fortune in royalties; but what are we to think of the immediate future of street architecture when this is the sort of bait that the public gulps eagerly down! What there is so repellent to the mind of the shopkeeper, small or great, in the merest hint of construction, so that even the ornamental woodwork takes forms of which the whole merit must be that they are unconstructional, seeing that they have no other, it is difficult to understand. It can hardly be contended that a steel stanchion, or even a brick pier, at intervals, interferes seriously with the display of his goods. It must be a pure love of make-believe, then; irrational, and consequently proof against argument. Harrod's is a more than ordinarily offensive example of concealment of construction, both because of its scale, and because, though long habit has somewhat inured us to seeing mere walls, like a good many individuals, without visible means of support, some suggestion of solidity is still looked for where there is an obvious concentration of weight, as in a dome. Whether a dome is appropriately placed in the middle of a long front may be open to argument, but it is quite clear that it should not have the appearance of being merely dumped down. If it is worth while to break the horizontal line with a prominent central feature, it is worth while to usher one into its presence, so to speak—to lead up to it, as has been done, for example, at “*Electra House*.”

The whole question of the nature of the demands made by the eye, and to what degree they may be modified by education and habit, is a difficult one. The uneducated man makes no particular demands, or none which can be referred to any intelligible principle. His natural tendency is, as we have seen, towards architectural legerdemain, and he has no sense of the proprieties to combat his love for the marvellous. The educated man demands a certain proportion between the supports and the structure which they carry; this may be in excess of the requirements, and he may be perfectly conscious of the fact; on the other hand, he will be satisfied with an appearance of solidity when, as in the case of the Albert Memorial, he is aware that it is deceptive, and that the real work is done by hidden construction. At bottom, then, it is a question of habit rather than of reason. A



structure on the same lines as the Albert Memorial built four or five centuries earlier would have had visible ties at the springing, but this would not have affected the general look of the mass, and it is this that we carry about in our minds; the habits and tastes of long generations are still strong in our blood, and practically determine for us what shall satisfy our sense of propriety and what shall not; but if we learn in time to realise that beauty ultimately consists in the right use of materials, and the perfect appropriateness of means to end—a lesson which the unfortunate predilection of engineers for bastard architectural forms makes us slow to learn—we shall also come to accept steel visibly employed in construction, and the thin walls of reinforced concrete, with all the modification of detail which its use will involve as a perfectly satisfactory embodiment of our ideas of beauty. Photographs of skyscrapers in course of construction, with fifteen or twenty storeys of steel framework, of which it may be one or two near the ground, and another somewhere in mid air, are covered with their integument of stone, give us such a grotesque sense of unreality, of a senseless clinging to the letter long after the spirit has vanished, as to go far to reconcile us to the prospect of a new order of things in the not distant future.

The Brompton Road, to take it up where we left it, exemplifies at its junction with Sloane Street and the Hammersmith Road, as half a mile

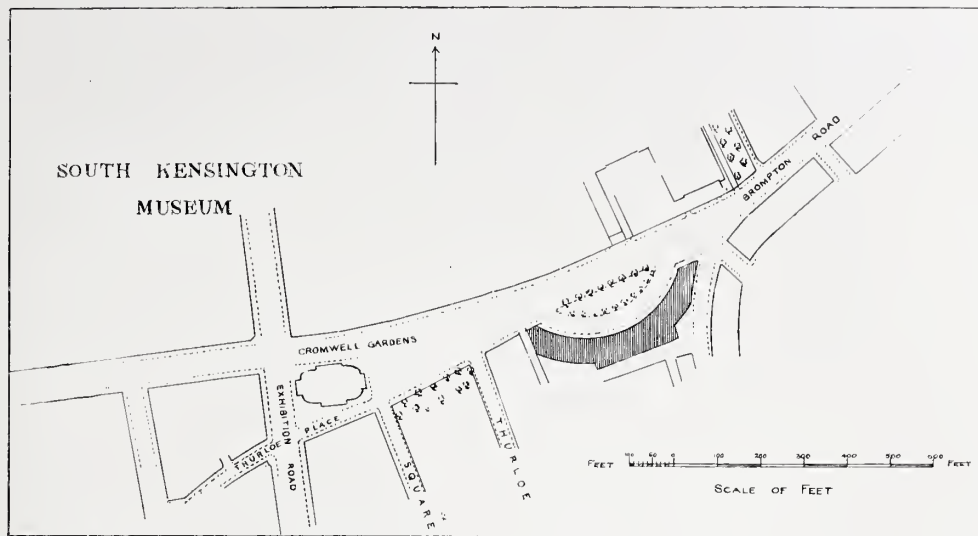
back where the Fulham Road joins it, the greedy way in which every square foot of space not actually contributed by the roads themselves is occupied as building land. One might imagine them mere country roads, and there would not be much more than room for the accustomed plot of grass and sign-post; they are, as it were, country-cousins come to town, but retaining all their country habits; as a piece of history the survival may be of interest, but it carries with it a sad lack of dignity. This is hardly counterbalanced by a sort of picturesqueness which the irregularly disposed masses possess, especially as seen from the Brompton Road. Given the right day they have somewhat the effect of natural scenery. Satisfied or not, one must recognise that with the building of the great block of flats between the Hammersmith and Brompton Roads vanished the last opportunity, and that one not easily to be dealt with, for gaining space. Years ago, before London's centre of gravity had shifted westward, a circus, or, better, a half circus, three or four hundred feet across, might have been formed at this point without much sacrifice; now monstrous piles of brick-and-mortar block the way in every quarter. The junction with the Fulham Road, however, both offers facilities for improvement and demands them: as things are now, the vista is closed to anyone approaching the Oratory from the east by a public-house which juts boldly out and breaks the line of the road. Behind it comes a somewhat



BROMPTON ROAD, S.W., LOOKING WEST FROM VROMAN'S ROW.

*Photo: E. Dockree.*





SUGGESTED IMPROVEMENT FOR BROMPTON ROAD.

ragged company of houses, mostly very small, following a very uneven line, and, speaking generally, set too far forward. Now many must regret, not so much that a number of great buildings are grouped together, because properly disposed they might have helped each other materially, but that arranged as they are on a site whose comparatively narrow frontage and considerable depth hardly admitted of an alternative, some of them are practically in a back street. The new Royal College of Science is placed of necessity in a quiet position; the ideal of those interested in it would probably have been to secure a site beyond the reach of wheeled traffic, and if that ideal has not been attained it has at least been approached. But what a commentary that is on the position of Mr. Colcutt's fine building, which in the nature of things can do nothing for the adornment of the town, and is probably best known by the silhouette of its tower as seen from Hyde Park! Let it be said in passing that this is one of great charm, and compares very favourably with Mr. Bentley's campanile, equally visible from the park, the finish of which is surely a very weak feature in a strong work.

Nothing that can be done in the Brompton Road can make the buildings on the Imperial Institute Road more visible or induce people to use it, but at least the approach to the Victoria and Albert Museum should make for spaciousness as far as is reasonably possible. The little block of buildings contained by the Brompton Road, the Fulham Road, and North Terrace should by right be swept away, and the space might be occupied by a crescent the two horns of which should carry on the line from the block immediately east of the Fulham Road to the angle house of Thurloe Square. This is an excellent site, suited to houses of good character, such as should front the new

museum building. So far as one can judge of this work—and it is protected to a degree which makes it more than ordinarily difficult—the design is one which demands to be looked at directly from the front at least as much as in perspective; it is symmetrical and devoid of those pronounced breaks which are chiefly valuable when a building stands in a narrow space and must be seen almost end on to be seen in its entirety. As regards the opportunity for seeing the museum as a whole, it will be less favourably placed than the Natural History Museum, and the remedy seems to lie in the removal of the small block of houses, five in number, which are known as Cromwell Gardens. These houses, it may be noted, are in the market at the present time, a condition which is chronic with them, and can hardly be remunerative property. This would lay the lower part of Exhibition Road open on the east side, and while eliminating half the narrow and noisy section of the Brompton Road, would practically entail the widening of the remaining piece. Do what one will, all this great group of buildings must remain outside town. Eastward of them lies busy London, westward the Cromwell Road, which, in spite of the immense developments south and west of it, is still another way of saying the end of the world; one may almost paraphrase the well-known direction to a road a little further on, and say of the Kensington Gore estate that if you want to find it you must walk along the Brompton Road till you drop and then turn to the right. The spending of so much money, the elaboration of so much good architecture, only to put it where no one sees it, is like hiding one's money away in an old shoe. It is a characteristically illogical proceeding from first to last; we snatched an economy at the outset in a comparatively cheap site, but at the price of getting almost no return for our money. Equally





THE IMPERIAL INSTITUTE AND SOUTH FRONT OF ROYAL SCHOOL OF  
ART NEEDLEWORK, IMPERIAL INSTITUTE ROAD, S.W.



*Photos: E. Dockree*

EAST FRONT OF ROYAL SCHOOL OF ART NEEDLEWORK, AND  
CITY AND GUILDS OF LONDON INSTITUTE, EXHIBITION ROAD, S.W.





ALBERT MANSIONS AND THE ALBERT HALL.

Photo: E. Dockree.

characteristic is the very considerable diversity of style employed. In our public buildings, as in our streets, the individual prefers to give full and unrestricted expression to his own taste, and the result is that the official style, to which in similar circumstances every building would have conformed more or less closely in a foreign city, has actually no existence with us. There may be as many opinions as there are men as to what the official style ought to be, but no one has a monopoly of plausible evidence in favour of his own particular choice, and the point remains unprovable. It may very well be that an architect may wish to build up to his neighbours, but his ambition to do so will place him in something of a quandary. In the first place he may find himself called upon to make a choice between two examples which have nothing in common. Is he to throw his own design into the melting-pot in an heroic effort to reconcile them, to supply a common denominator? Or, again, if he has only one to deal with, is he justified in sinking his own personality to the extent of adopting a style which has come to be identified with someone else? Is he not

bound, on the other hand, to remember that if he received the commission it was on the strength of his executed works, and on the tacit understanding that he should express himself and not somebody else? The effect of this freedom for the individual may be that we get greater expression of character in individual works, but it is at the expense of the whole. Independence in designing is naturally, indeed inevitably, associated with independence in disposition in the first plotting out, disregard for and indifference to the effect of a building on the general grouping; while the comprehensive scheme, on the other hand, which involves the putting of buildings into certain relation with each other, presupposes and makes obligatory a certain family likeness in the style of all. This kind of scheme is what we never have. Buildings are erected one by one on no particular principle, with no definite end in view, and it may be at considerable distance from each other, and it is not till the empty places are filled up and the whole mass brought into relationship that the scales at last fall from our eyes.

The group, if so it can be called, formed by the City and Guilds of London Institute, the Royal School of Art Needlework, and the Imperial Institute, could not be paralleled on the continent of Europe; a result so entirely, even so violently,

unacademic would be abhorrent to cultivated taste in any country less wedded to liberty than our own. But what was the architect of that charming building, the School of Art Needlework, to do? The two large buildings between which he found himself placed were already there, standing in no particular relation to each other; the filling up of the angle was to establish a connection for the first time. Was the architect to sacrifice everything to the task of putting them *en rapport*? Was he to adopt a neutral tint, so to say, by way of bridging the interval between black and white? No really satisfactory escape from the dilemma being possible, it was surely better to make a characteristic design in any style, and by choice in that which he had made his own, than to present a patchwork of compromises. Difficulties of this sort would not have to be met if the authorities, instead of being content to sanction a building here and a building there, as if they were to stand in different hemispheres, would make up their minds before anything was done as to the nature of the final result to be aimed at, so that each building as





THE NEW ROYAL COLLEGE OF SCIENCE, EXHIBITION ROAD, S.W.

*Photo: E. Dockree.*

it was completed should fall into its proper place.

Prince's Gate is presumably in a state of transition. It always has been in a state of transition, and the man is probably not yet born who will live to see it in any other state. Meantime, as everyone knows, the abrupt contrasts, the close association of the sumptuous and the squalid, which are to be found all over London, are nowhere more strikingly exemplified than here. Between the National History Museum and the Royal College of Science lies No Man's Land, occupied by shabby blocks of brick building and corrugated-iron sheds which would not be tolerated for a day in a second-rate continental town. Further up towards the park the work of degradation is taken up by the rear blocks of the Albert Mansions, the gaunt backs of which affront the passer-by across the garden of Lowther Lodge, and in that process go far to reduce what was once a delectable piece of ground to the level of a back-yard.

In the immediate neighbourhood, too, is a signal illustration of the kind of pitfall which lies in the path of the victim of improvidence. The placing of the Albert Hall and Albert Memorial showed a praiseworthy desire to achieve something which should be dignified and symmetrical. Unfortunately, the obvious precaution, when embarking on a scheme which relied for its success on the maintenance of certain formal conditions, of taking steps to make those conditions permanent, was ignored; so it came about that the

great block of flats, for which, if it stood alone, one would have nothing but admiration, was built a few years later, at once reducing the scale of the Albert Hall, making the whole scheme lopsided, and incidentally crushing the architect's own work in Lowther Lodge. Placed where they are, these flats are a splendid mistake, we will not say of the architect, because it is fair to assume that he was not a free agent, but a mistake which was the almost inevitable outcome of a blind trust in chance, in a case in which everything depended on the attainment of relative certainty. And so we go on, unwilling to learn or incapable of learning. Greatness has been thrust on London, but it has never yet mastered its part, and to all appearance never will. Paris enacts the world's capital to the life; by nature it is the fine flower of all that is exquisite, gay, and debonair, the ruffling gallant, the courtier, versed in forms and ceremonies, and delighting in sumptuous and splendid pageantry. But London is still the countryman, who makes a poor and unwilling pretence of being the man of fashion, is careless of the niceties of etiquette, slovenly in spite of fine clothes, and carries them with very indifferent grace.

One word remains to be said about the buildings on Imperial Institute Road, where the new Royal College of Science has only recently been disencumbered of its scaffolding. This building, which, if only for reasons of economy, could not carry on the ornate style of its opposite neighbour, is nevertheless so planned that the two fronts correspond exactly, length for length, break for break, the



only difference being in the depth of the recesses. The lower flanking galleries at either end, while harmonising perfectly with the building to which they are attached, have at the same time a sufficient flavour of the style of the Imperial Institute to allow of a still closer approximation in the small pavilions at the end, which, indeed, are almost exact reproductions of those opposite, and in this way harmonising relations are established between two masses which, as regards the style of the main buildings, seem to be as widely separated as the poles. This has been very skillfully achieved, and the adoption of the larger point of view which takes the surroundings fully into account, and makes the plan of a building to some extent subordinate to the demands of the group of which it is to form a part, is to be cordially welcomed as something of a new departure among us. If the architect's project of forming a courtyard by means of a gateway at either end of the low buildings had found favour, the result

would have been still more complete, and something would have been done to cut away the School of Art Needlework from the inner group, with advantage to both.

Of the new building itself it may be said that the adoption of strong horizontal lines, and the repetition of identical forms in bay after bay—twelve on either side of the central pavilion—are productive of a large, quiet, and dignified result, which serves at once as an admirable foil to the richness and variety of the Imperial Institute, while quite certainly losing nothing itself in the contrast. No other treatment, indeed, could have secured that appearance of bigness in the face of a somewhat overpowering neighbour which has undeniably been attained.

So much for the public buildings. With the large residential districts lying to the south and west of this estate it is proposed to deal in a further paper.

A. E. STREET.

## Notes.

LOOKING over the many elaborate books of home travel that are issued about this season, one is struck by the number of illustrations of modern buildings, generally from photographs, and usually well chosen. There is generally a name printed in small letters beneath them, but it is never that of the architect who has designed this building; it is, of course, the photographer's. On the next page one comes to a reproduction of a painting, beneath which the artist's name always figures. The cases are not quite identical, but they are sufficiently alike to make one wonder why the attitude of the publisher should be so different. He is indebted to the architect for the picture which he considers interesting enough to put in his book, yet in hardly any case does one find, either in the text or under the photograph, a word of acknowledgment. The modern post-card craze offered a good chance to publishers to make some kind of reparation, but they have yet shown no great haste to take advantage of it. It would be interesting to know their line of reasoning.

Perhaps something of the public attitude towards the architect is due to the unfortunate position that he occupies in fiction, for the ordinary man's opinions are more often the result of his reading than of his observation. He expects all writers to be comic, all cab-drivers to be uncivil, and all sailors to have soft hearts and hard heads, and all engineers to be highly-trained self-sacrificing persons, who will lay down their lives for their

engines. The architect in fiction is usually a rogue or a trifler. Take the outlines of two architects as limned by two great French masters.

Balzac, in "*César Birotteau*," introduces a clever young architect who has studied in Rome and is a great favourite with his lady clients, the brilliant French women who crowd the pages of the "*Comédie Humaine*." Unfortunately, though he is acknowledged to be clever, he is represented in "*César Birotteau*" as being in league with the contractor to fleece his client, the unfortunate César, and perhaps this discreditable affair gives us Balzac's view on the morality of architects in general. But the more interesting case is the architect in Zola's novel, "*The Masterpiece*." His beginning is auspicious, as he is highly praised by the master of his *atelier*, and is imbued with the most modern views on his art. He succeeds in marrying a wealthy speculative builder's daughter. This brings him his opportunity of carrying his ideas into practice. Steel is to be used everywhere, and the old materials and construction are boldly abandoned. He is, however, found to lack the power of carrying out his ideas successfully, and he makes a sad mess of all his fine theories. His end is a sad one, for his furious father-in-law drives him from Paris to take refuge in the country, where his only occupation consists in taking his child for a walk. Thus, so far as architects are represented at all in French fiction, we find that Balzac created a knave and Zola a fool.



In English fiction Dickens has chosen for his plumpest villain the profession of architect. Everyone knows the business methods of Mr. Pecksniff. The centre of his activity was "a small round table on which were a lamp, divers sheets of paper, a piece of indiarubber, and a case of instruments, all put ready in case an architectural idea should come into Mr. Pecksniff's head in the night, in which event he would instantly leap out of bed and fix it for ever." There is a room in which he conceived "the idea for a steeple that he might one day give to the world." But matters are at their worst when Dickens was not satirical. The brilliant Martin Chuzzlewit is represented as having read Pecksniff's advertisement for a pupil, and (to quote his own innocent words) "having always had some natural taste, I believe, in the matters to which it referred," he answered it, paid the premium, and began his career. Yet on the first day of his practical work he begins to design the Grammar School. As far as it is possible to fix the dates, he seems to have been turned out by Pecksniff before he could have had ten days' work at the plans. Towards the end of the book, it will be remembered, Pecksniff is displayed as a villain who has won the competition for the Grammar School (after slightly altering the number of windows) with Martin's design. There is something to be said for a man who can turn an amateur's sketch into a design that satisfies a committee. Possibly Trollope has an architect among his works, for in mid-Victorian days, when a hero might do anything but earn his own livelihood, the profession must have appealed to the novelist as a genteel one where a hero might trifle a month or two until the old lord died and he came into his property. Contemporary fiction has luckily left the architect almost alone.

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It is difficult for the æsthetic Londoner to look at the new glass-houses in the Strand and not throw stones. There are now two American cafés there in which the ground-floor and the first-floor have disappeared as structures, and we are threatened with a third. The sight of the diners in a brilliant light exposed to the view of the crowd in the street below has proved an attraction, and customers have been drawn in like moths to a candle. But why does not some enterprising commercial man with an American name carry out this idea to the logical conclusion? The effect would surely be doubled if the whole front of a four or five-storeyed restaurant were treated with plate glass. The cumulative effect of tier over tier of hungry diners exposed to view would impress the most experienced globe-trotter. In these days of lifts no practical difficulty would arise,

and from an architectural standpoint a front of plate glass with the bare structure of the floors and the ends of the party walls to act as a frame would be an advance on the present compromise, where an ordinary solid treatment is resumed above the void below, and the structure seems to hang in mid-air. Certainly in this case, to the architectural eye, void over void is a more pleasant sight than solid over void.

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A CORRESPONDENT who has brooded deeply over modern London has sent me the following remarkable outburst, which he heads "If Whittman had been an Architect!":—

Often I hear of the glory of the architecture of ancient Greece; of the proud Romans; of sombre Egypt; the praise of the vast Byzantium and the lofty Middle Ages, too, I hear.

But of the glory of the architecture of the Modern I never hear.

Come, you Modern Buildings, come! Throw off your mantle of deceptions; your cornices, pilasters, mouldings, swags, scrolls; behind them all, behind your dignified proportions, your picturesque groupings, your arts and crafty prettinesses and exaggerated techniques; behind and beyond them all hides the one I love.

O you Modern, I can see how sadly you have been misunderstood.

O you I love, do not hide yourself from me, I know you and love you: you shall be free: the pure air of heaven shall be yours.

O! I see how subtly you have hid from the gaze of those who sought you after studio methods. But I know that you are not to be found by studio methods.

The Academy and the Universities do not hold you in their formulas, and I see you laughingly evade the younger cult who seek to find you in craftsmanship.

I know your haunts.

I see you lurking behind the bricklayer laying his bricks.

I know the ring of the trowel striking the brick is to you the most exquisite music, and I know that you think the bricklayer the most perfect of musicians.

The labourer, carrying his hod full of mortar or bricks, his quid and his oath are dearer to you than the architect in his office or the sculptor in his studio.

I see you love that derrick and steam crane every bit as much as you love the Parthenon.

O! I know that you laugh at me just the same, and evade me just the same.

I know that I do not hold you any more than the rest; but I do not want to hold you; I know that the only way to hold you is to leave you free.

See, I laugh at my own work, too; I am not afraid to confess that I can lie and deceive just as much as any.

But I do not deceive myself,—I know you are not *there*.

I know your haunts.

Along the city on the 'bus, from Charing Cross to the Bank.

What do you think of yourself in this varied clothing?—But down a little side street, maybe in the grime of the slums, back of St. Mary's, I see you smiling grimly, naked—but happy—and free!

O! I love you, dear heart, but I will leave you free.

You shall be as naked as you choose.

B.

\* \* \* \* \*

For good or for evil specialism is the order of the times. We employ a specialist to operate upon us for appendicitis just as naturally as we employ a specialist to build a racing yacht or a suit of court clothes. This being so, it becomes



necessary to consider also specialism in art, and in particular in architecture. How far, that is to say, can a single man plan and carry out all the details of a modern building? At what point must the recognised axioms about the division of labour come into force if the building is to be carried through to its best possible completion. America, at any rate, seems to have decided in favour of the specialist if we may judge by the statements contained in the schedule of charges approved by the American Institute of Architects, which lays it down that the specialist's services are to be remunerated over and above the fees paid to the architect. Americans, however, are not infallible, and the question is still open to discussion.

Lovers of Mark Twain will no doubt remember the following passage taken from his "Innocents Abroad," concerning Michael Angelo, "that man who was great in poetry, painting, sculpture, architecture—great in everything he undertook . . . . He designed St. Peter's; he designed the Pope; he designed the Pantheon, the uniform of the Pope's soldiers, the Tiber, the Vatican, the Coliseum, the Capitol, the Tarpeian Rock, the Barberini Palace, St. John Lateran, the Campagna, the Appian Way, the Seven Hills, the Baths of Caracolla, the Claudian Aqueduct, the Cloaca Maxima—the eternal bore designed the Eternal City, and unless all men and books do lie he painted everything in it! Dan said the other day to the guide, 'Enough, enough, enough! Say no more! Lump the whole thing! Say the Creator made Italy from designs by Michael Angelo.' I never felt so fervently thankful, so soothed, so tranquil, so filled with a blessed peace, as I did yesterday when I learned that Michael Angelo was dead."

As usual Mark Twain is not without some basic justification for his raillery; for, to mention only a few things, Michael Angelo was at one time chief architect of St. Peter's, for which he remodelled all the designs; he converted a portion of the baths of Diocletian into the church of Sta Maria degli Angeli, and he undertook the embellishment and rearrangement of the great group of buildings on the Roman Capitol. But that Michael Angelo could play the Admirable Crichton with success proves nothing. Take, for example, the case of another great man, Giulio Romano, Raphael's successor as head of the Roman school of painting. When Giulio Romano went to Mantua in 1524 at the request of the Duke Federigo Gonzaga, he rapidly carried out, at the suburban ducal abode named the "Palazzo del T," a rebuilding on a large scale, and decorated a room with his most famous oil and fresco works—the story of Psyche, Icarus, the fall of the Titans, and the portraits of the ducal horses and hounds. The consequence was, as has been observed, that "the room, even in its structural

details, is made to subserve the general artistic purpose, and many of its architectural features are distorted accordingly." Here then we have a good example of the evils of over-centralisation in art typified by a well-known painter, who was also so famous as an architect that he was appointed to succeed Antonio Sangallo as architect of St. Peter's, and who not only recast and almost rebuilt Mantua Cathedral, but also reconstructed the street architecture of that town.

To descend now to the average architect of ability. Let us suppose, for the sake of illustration, that he has been entrusted with the task of building Mr. Hoggenheimer a palace in Park Lane. He gets out a satisfactory set of drawings. Very good! Now, the specialist school maintain that after this is finished the architect has practically completed his share of the bargain, and all he has to do is to supervise and see that those drawings are properly carried out. But the other side (and very likely also the client) says, "No, you've only just begun. We live inside our houses, not outside, and the 'fixings' are quite as important as, if not more so than, the mere shell."

Suppose, for example, that the lighting of a house becomes a matter of dispute. Is it the proper province of an architect to be "well up in" the latest claims of gas and electricity? Should he hold decided views on the superiority of either and, further, know exactly which form of the lighting chosen is the best? To acquit the architect of any responsibility for such knowledge would be, of course, impossible. For it is quite evident that the use of gas necessitates a different "scheme" to that likely to be made if electricity or lamps are to be employed. In making any special design, therefore, the architect would be bound to take lighting into careful consideration. Or again, take painting and decoration. Certain kinds of rooms and buildings lend themselves much more easily to such treatment than others, and so far, therefore, a certain minimum of knowledge is indispensable. Or again, it may be that a dispute arises on such a subject as door furniture. Each and all of these separate details have their own specialists, whose very existence proves, if not their necessity, at least their usefulness.

But can it be seriously maintained that every architect must have an intimate knowledge of all such details? On the one hand it is quite likely that an excellent architect cannot paint or decorate a room, and, even granted that he could do so, it would be a moot point whether, if he be a busy man, he can spare the time, and whether it would pay him. But on the other hand it is clear that a certain modicum of such all-round knowledge would considerably improve architecture in general. Take as a single example the unwillingness of English



architects to countenance the steel-cage method of construction, which, though it really originated in the form of the Crystal Palace, has hitherto made but slow headway here as compared with its development in America. As a recent writer in the *Times* declared: "While architects are practically the only recognised designers of buildings in this country, the average architect knows but very little of the mechanical principles which are the essential basis of his art." For this, however, as he rightly observes, the chief blame must be put upon the obsolete Building Act of 1894. It is due to the requirements of this Act that the walls should provide sufficient stability in themselves without extraneous assistance that many of our steel-built buildings are badly constructed and resemble an "unarticulated skeleton." Did English architects know something more of elementary engineering we should hear fewer complaints from engineers of their vagueness as to the proper space which must be allowed for heat flues, plumbing lines, electric conduits, and steam pipes.

It would appear, therefore, that the correct solution of the problem lies once again in the golden mean. The essential qualification which makes for the final success of any building is that every separate item should be controlled and approved by the architect in person. And in order that the various parts should combine to make up a perfectly harmonious whole it is absolutely necessary that the architect should be sufficiently educated, if not himself to conceive and design the details, at least to select men who will carry out this part properly. Naturally enough the different specialists are prone to exaggerate the importance of their own work, and the more rebellious of these assistants are usually those who have the artistic sense most strongly developed. The decorator, for instance, if left unchecked, might easily evolve the most fearsome effects by a total disregard of the exterior, and the same may well be said of landscape gardeners, designers in glass, the painters of picture panels, and so forth. The more purely mechanical specialists have smaller pretensions to a knowledge of art, and so are far more willing to meet the architect half way, who for his part also does not pretend to that taste for engineering that he may have for decorating and so on. Moreover it is only natural that the specialists will entertain a higher regard for, and therefore also do better work for, a man who can to some extent appreciate their efforts than for the man who is in no way thus qualified. Nor is the specialist as a rule averse from having the general lines of his work laid down for him, as he is well aware that in this way his work obtains an added dignity from the final harmonious whole.

While therefore it seems impossible that any one man should have the knowledge or the time to carry out all the details of a building, it is no less wrong for the architect to interpret too strictly the old Latin proverb, "*Ne sutor supra crepidam*," and to argue that it would not pay him to go into these extra details. Such a standpoint is a false view. With the steady increase and growing complexity of building regulations and the continual discovery of fresh improvements the architect is coming gradually to be the head director of a firm. He must lean more and more upon his colleagues and subordinates, but at the same time he must have a good working knowledge of the different departments. The specialist in art has come to stay, but his advent does not justify the architect in massing his knowledge into watertight compartments impervious to all outside influences. The greater the growth of specialists the greater the necessity of the architect (himself also a specialist) having a wide range of knowledge. Which, if paradoxical, is none the less true.

M.

\* \* \* \* \*

MR. STEWART JOHNSON, Secretary to the Hospital for Sick Children, writes with regard to Lord Chancellor Thurlow's house:—

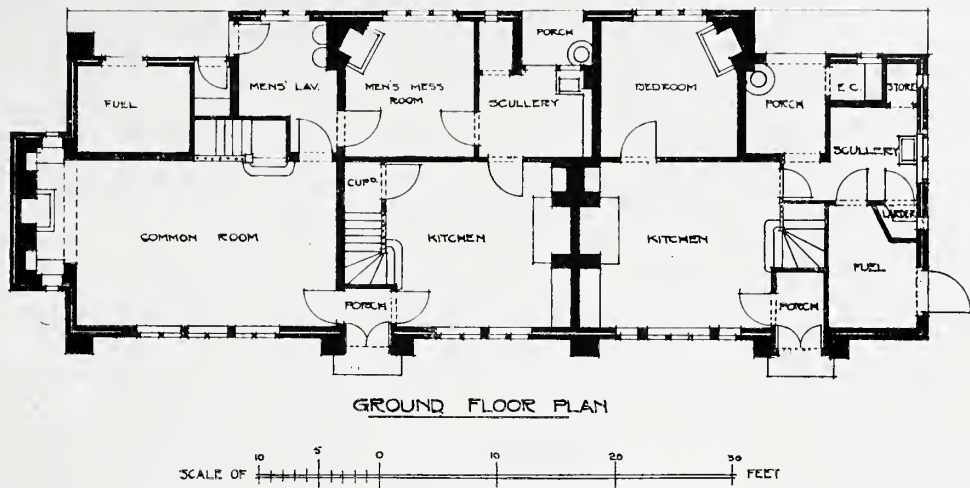
"I notice in the May number of *THE ARCHITECTURAL REVIEW*, in his article on London Street Architecture, Mr. Street says: 'where the house in which Lord Chancellor Thurlow lived, with its elaborate and charming ironwork, is, it is understood, presently to be absorbed by the Working Men's College next door.'

"This is not altogether accurate. The house in question, No. 44, Great Ormond Street, is at present rented by this hospital from the Working Men's College, but in the autumn of this year both the buildings of the Working Men's College and the house No. 44 will pass into the possession of the trustees of the Gwendoline Astor Memorial Fund, who are to build on the site an out-patients' department, and then convey both site and buildings to this hospital. No. 44, however, is not to be demolished; in fact, the committee have spent a considerable sum in putting it in repair. At present it is used to accommodate nurses, though possibly at some future date the large rooms on the ground and first floors will be made into the board room and administrative offices of the hospital.

"If any of your readers care to see the interior of the house, which contains some eighteenth-century mantelpieces and ceilings worth seeing, or the terraced garden at the back, where there are two eighteenth-century leaden cisterns, I shall always be glad to show them round any day between eleven and four."



# Current Architecture.

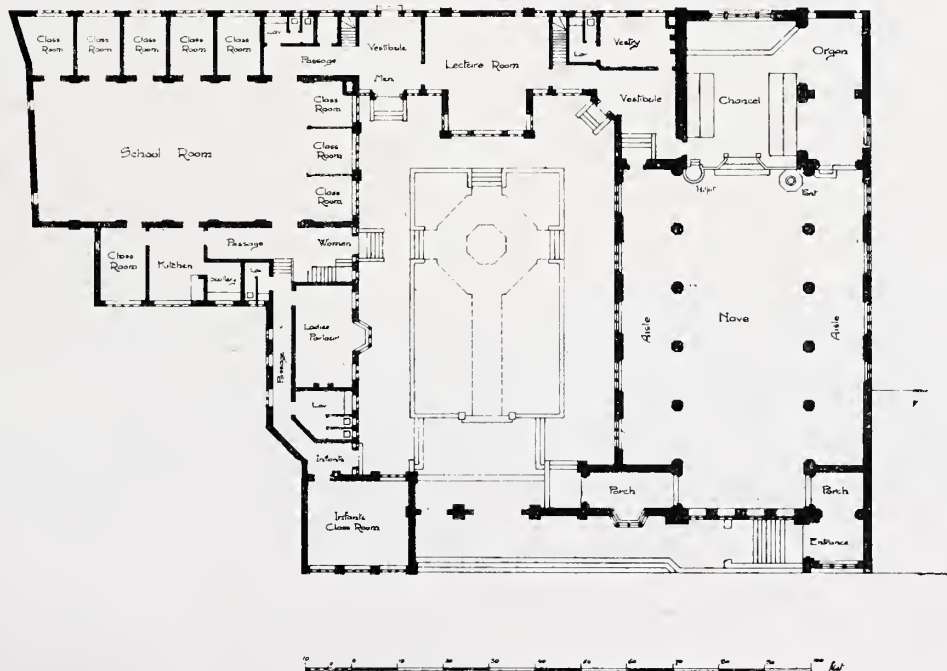


COTTAGES, ABINGER, SURREY. W. DUNN AND R. WATSON, ARCHITECTS.

COTTAGES AT ABINGER, SURREY.—These cottages were erected about two years ago, Messrs. W. and G. King being the builders (Abinger Hammer, Dorking). The walls are hollow walls of stock bricks, lime-whited outside; the roofs are tiled. The external doors and the window frames are of oak, the sashes having iron frames with lead lights. In one end of the building is a common room on the ground floor, and cubicles for the use of unmarried outdoor menservants on the owner's estate, the centre and other end being built as ordinary cottages for married people. Messrs. W. Dunn and R. Watson were the architects.

WESLEYAN CHURCH AND SCHOOLS, MIDDLETON.—The exterior is faced with common brick and Runcorn stone; parts are covered with cement and whitened; the roofs are all stone slates. It is intended to have a central feature in the quadrangle when funds are available. The total cost was £9,000 exclusive of site; the contractor was J. Nichols of Rochdale. Mr. Edgar Wood was the architect.

CLERGY HOUSE, ALMONDBURY.—This contains studies and accommodation for three curates; also a large class and work room and accommodation for housekeeper; the cost was £1,800; the





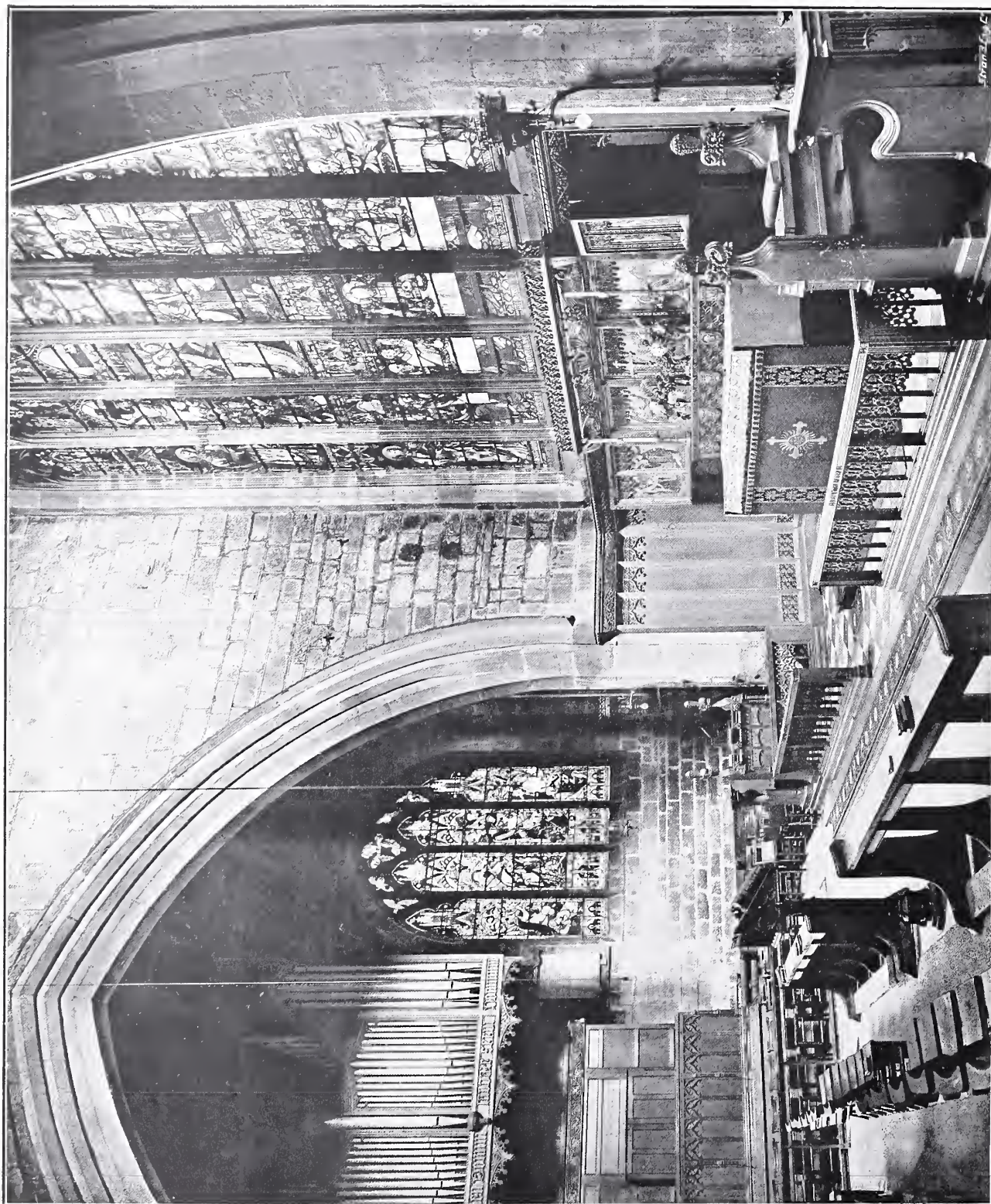


Photo: E. Dockree.

NEWCASTLE CATHEDRAL: THE LADY CHAPEL. WOODWORK, ETC.  
THE LATE R. J. JOHNSON, ARCHITECT.

NOTE.—The altar and reredos were erected as a memorial to the Architect.





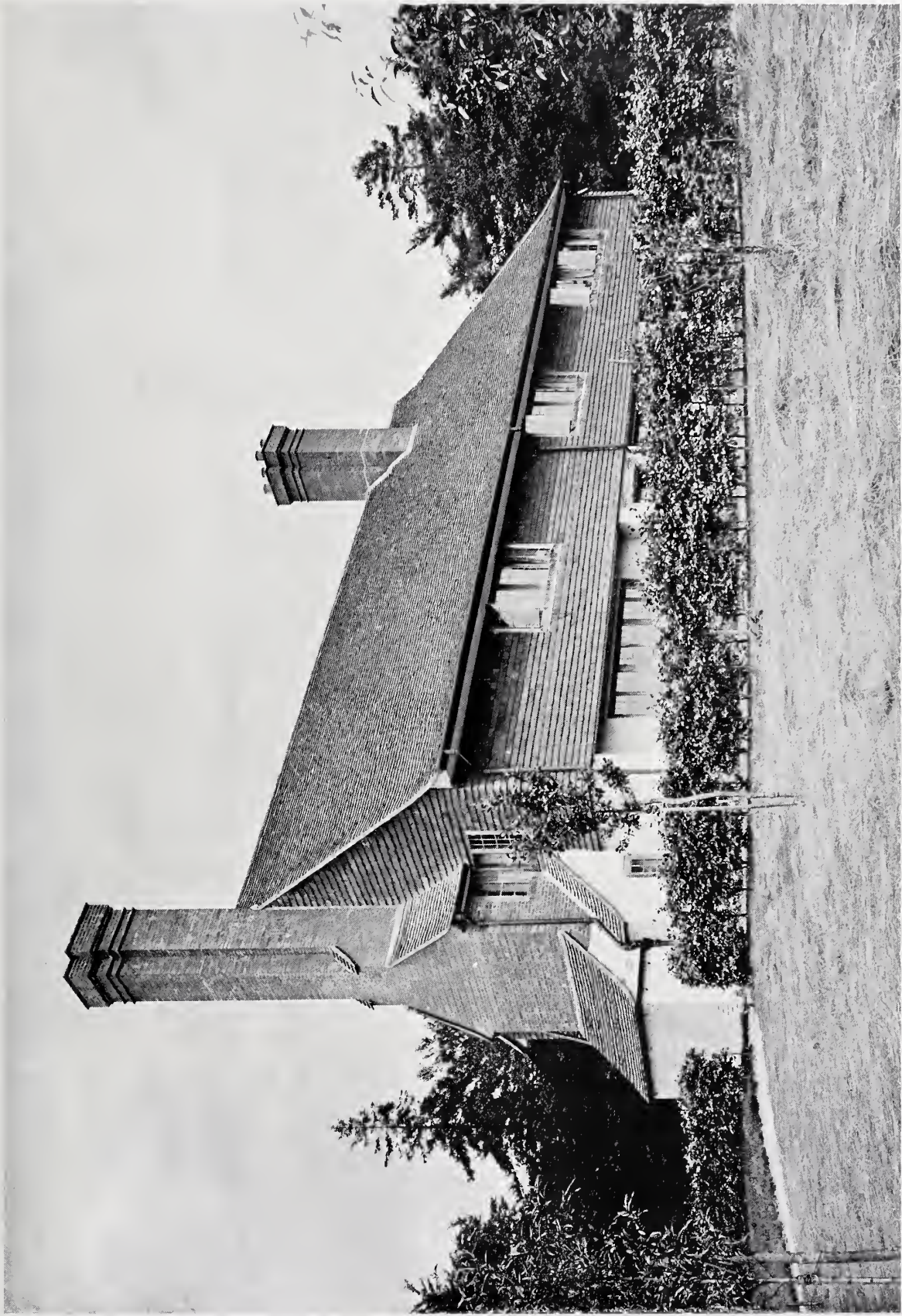
COTTAGES, ABINGER, SURREY. FRONT VIEW. W. DUNN AND R. WATSON, ARCHITECTS.





COTTAGES, ABINGER, SURREY. THE COMMON ROOM.  
W. DUNN AND R. WATSON, ARCHITECTS.





COTTAGES, ABINGER, SURREY. SIDE VIEW.  
W. DUNN AND R. WATSON, ARCHITECTS.





COTTAGES, ABINGER, SURREY. BACK VIEW.  
W. DUNN AND R. WATSON, ARCHITECTS.





*Photo : T. Lewis.*

WESLEYAN CHURCH AND SCHOOLS, MIDDLETON.  
EDGAR WOOD, ARCHITECT.





WESLEYAN CHURCH AND SCHOOLS, MIDDLETON. PULPIT AND CHOIR.  
EDGAR WOOD, ARCHITECT.

*Photo : T. Lewis.*

materials are local stone. Mr. Edgar Wood was the architect.

HOUSE NEAR EDGERTON, HUDDERSFIELD.  
—Local stone of broken colour is used for the exterior, with stone slates; the entertaining-rooms are panelled with oak. The site is elevated. A conservatory of stone has since been added, filling the angle of the garden entrance. The contractor was Mr. Mark Brook, and all the woodwork was

executed by Messrs. Wood and Sons, both of Huddersfield. The casements were supplied by Mr. George Wragge. Mr. Edgar Wood was the architect.

THE BUILDING OF THE ROYAL DANISH SOCIETY OF SCIENCE.—Few institutions have been more lavishly endowed than the Danish Carlsberg Fund, founded by the eminent brewer, Dr. Jacobsen, and further endowed by his son,



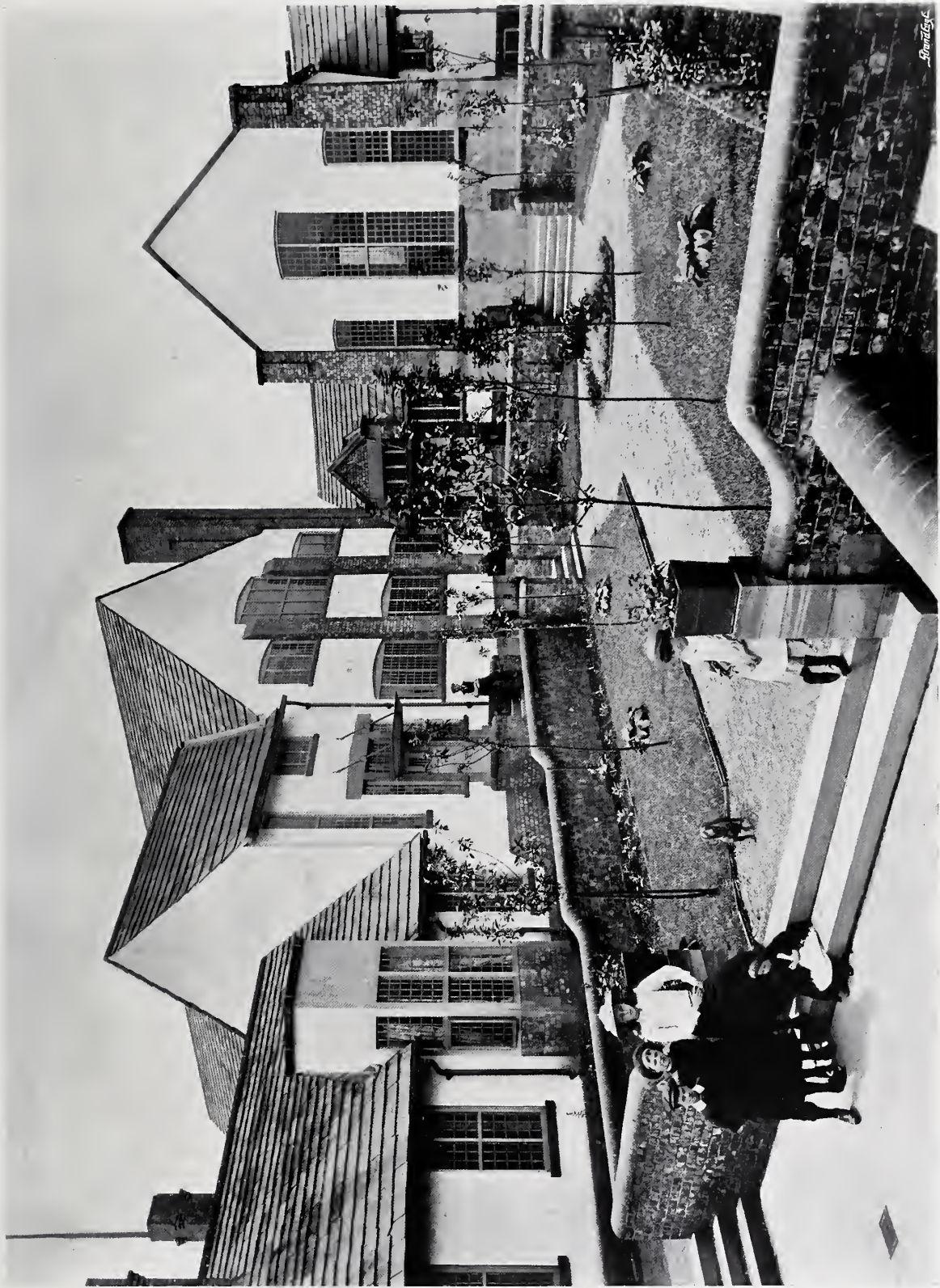


Photo: T. Lewis.

WESLEYAN SCHOOLS, MIDDLETON, AND INNER COURTE.  
EDGAR WOOD, ARCHITECT.





WESLEYAN SCHOOLS, MIDDLETON. SHOWING PART OF THE CHURCH.  
EDGAR WOOD, ARCHITECT.

Photo. T. Leavis.





Photo: T. Lewis.

THE CLERGY HOUSE, ALMONDBURY.  
EDGAR WOOD, ARCHITECT.

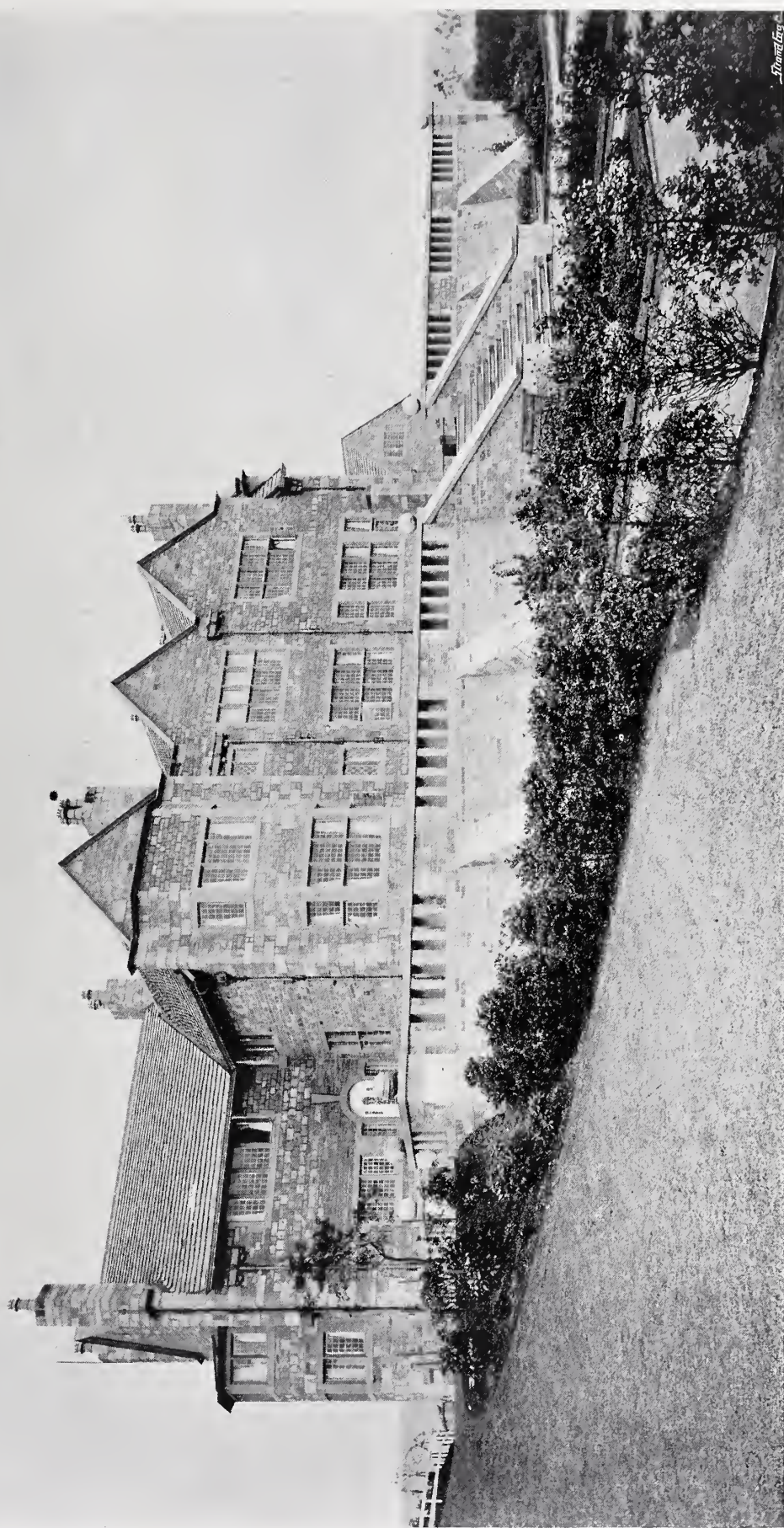




HOUSE AT EDGERTON, NEAR HUDDERSFIELD. ENTRANCE FRONT.

EDGAR WOOD, ARCHITECT.

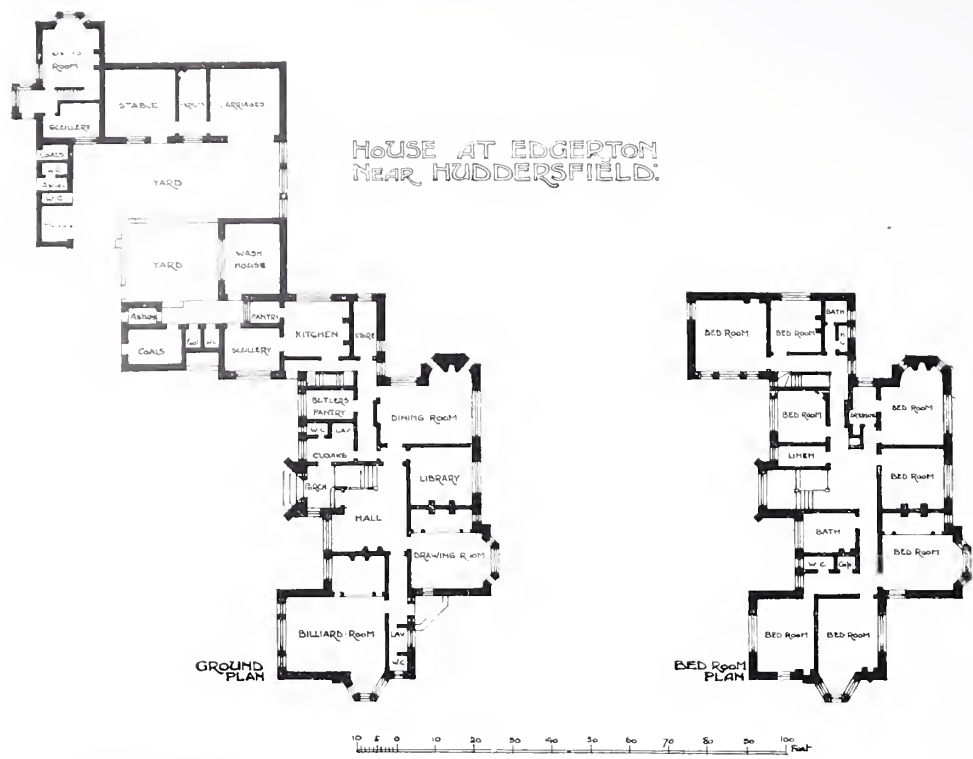




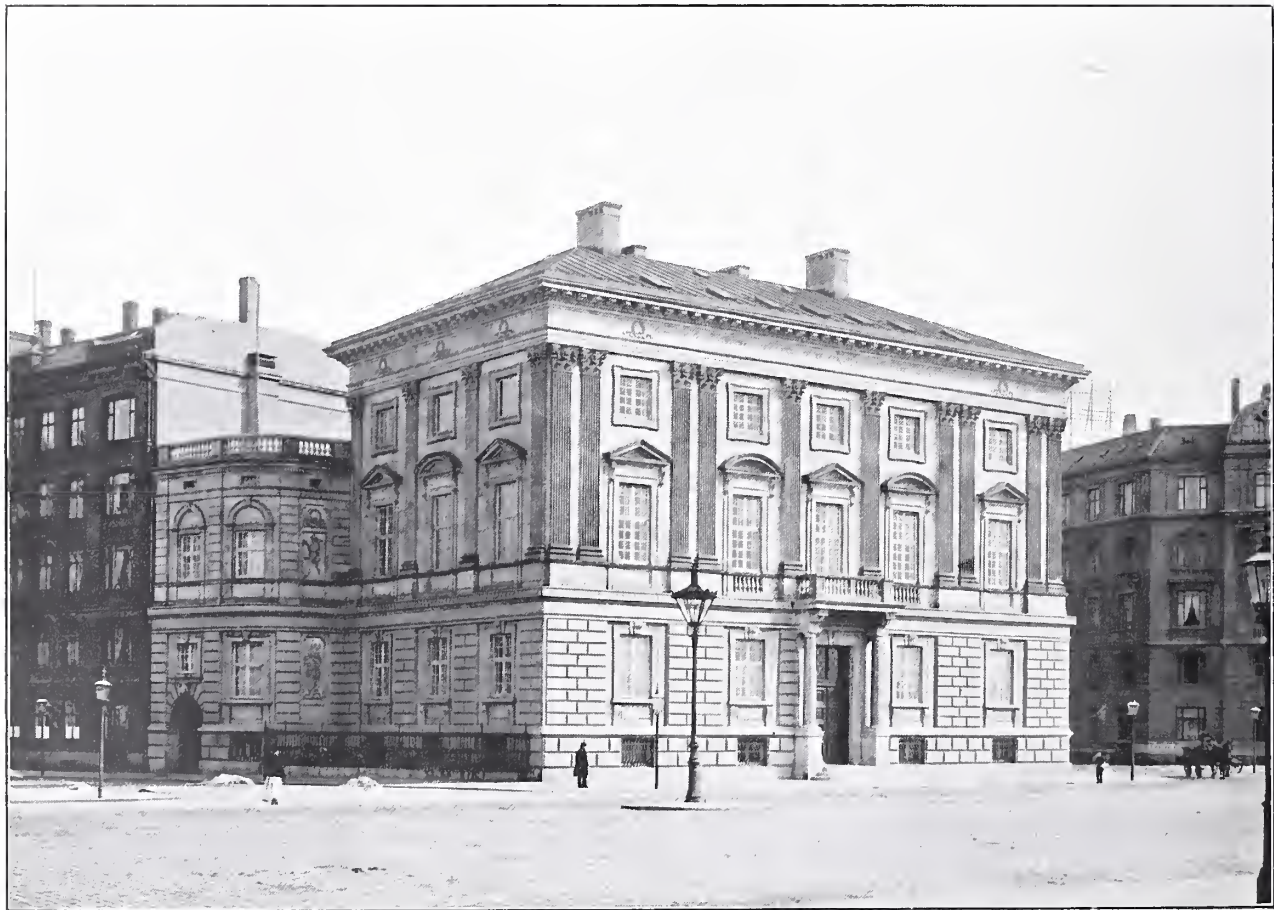
HOUSE AT EDGERTON, NEAR HUDDERSFIELD. GARDEN FRONT.

EDGAR WOOD, ARCHITECT.





EDGAR WOOD, ARCHITECT.



THE BUILDING OF THE ROYAL DANISH SOCIETY OF SCIENCE, COPENHAGEN.  
V. PETERSEN, ARCHITECT.





THE BUILDING OF THE DANISH ROYAL COLLEGE OF SCIENCE, COPENHAGEN. THE MEETING HALL.  
V. PETERSEN, ARCHITECT.





THE BUILDING OF THE ROYAL DANISH SOCIETY OF SCIENCE, COPENHAGEN.  
VESTIBULE AND GRAND STAIRCASE. V. PETERSEN, ARCHITECT.

Mr. Carl Jacobsen, D.Ph. *hon. causa*, also an eminent brewer, the endowments in money and property probably amounting to about a million pounds. The revenue of this fund is applied to the advancement of science and art, under the management of a distinguished board; and the building, erected by the fund, was built for the

purpose of forming a worthy home for the Royal Danish Society of Science. The position leaves little to be desired, the building being entirely open on three sides, the front facing a large open space, and having for its opposite neighbour the Glyptothek, which also owes its origin to the munificence of Dr. Jacobsen the younger.





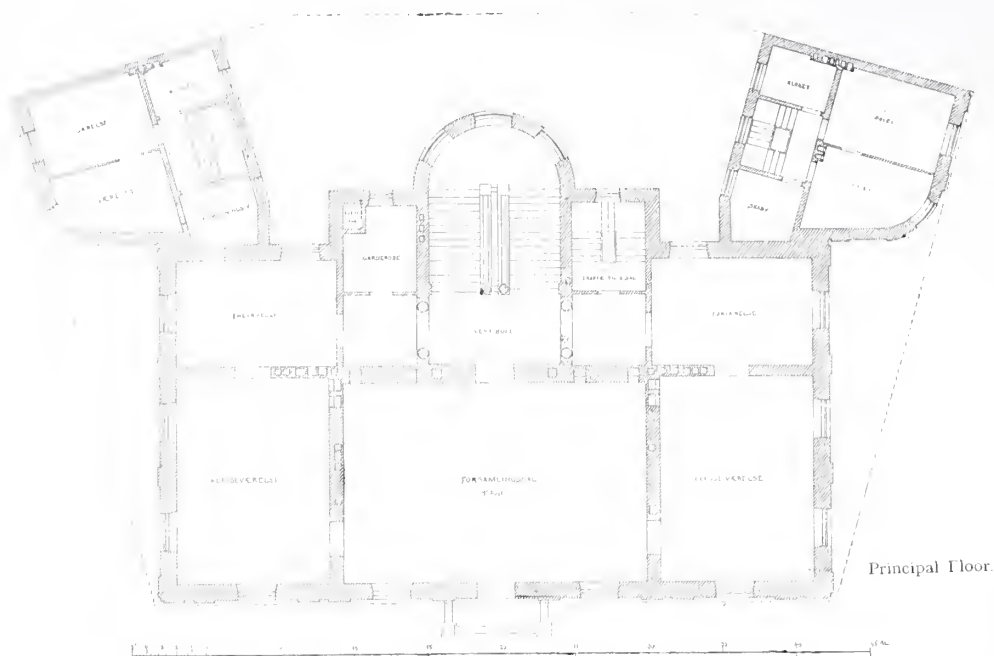
THE BUILDING OF THE ROYAL DANISH SOCIETY OF SCIENCE, COPENHAGEN.

THE GRAND STAIRCASE FROM THE PRINCIPAL FLOOR. V. PETERSEN, ARCHITECT.

The building has been designed by Mr. V. Petersen, titular Councillor of State, and amongst his colleagues known by the name of "The Florentine." The outer walls, basement, and ground floor are granite, and the other storeys are a light sandstone; the columns on each side of the main entrance are polished granite. In the interior, marble of different colours has been used to a great extent,

both on the grand staircase and in the halls, of which the largest is the lecturing hall proper, besides which there are a couple of smaller halls, offices, residence for a professor, etc. One of the halls is embellished by a huge picture by Krøyer, the famous Danish painter, representing a lecture in the Society of Science, and portraying a number of its distinguished members.

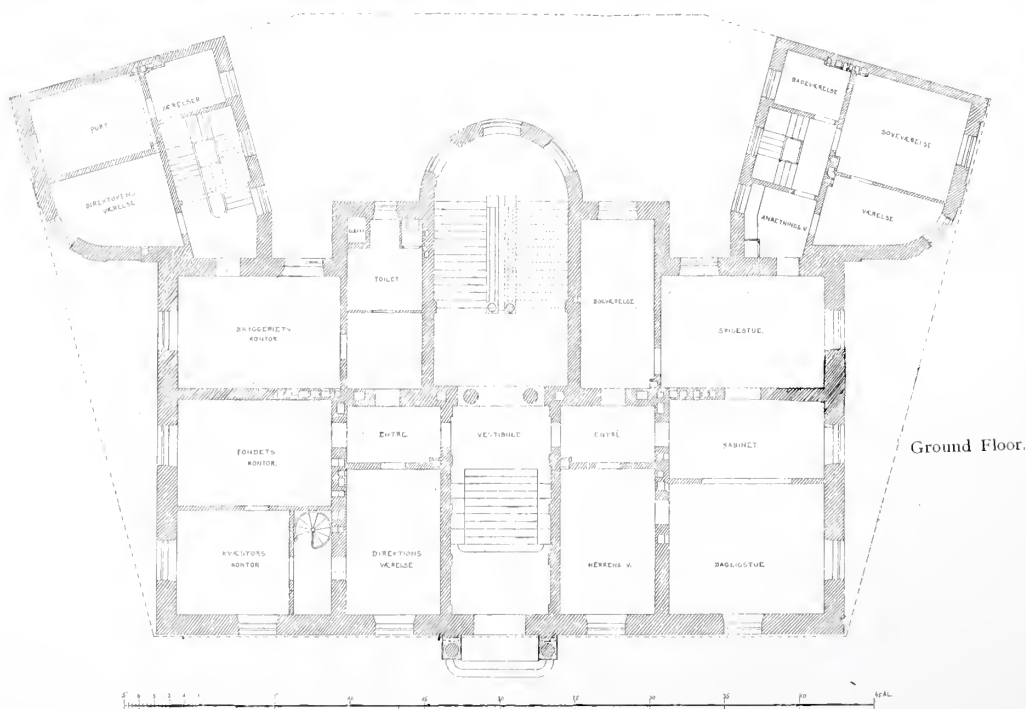




Principal Floor.



Front Elevation.



Ground Floor.



# A Sketch of Irish Ecclesiastical Architecture.

## I.—THE PRIMITIVE ARCHITECTURE OF IRELAND

“WHAT I complain of in Ireland,” said an English tourist seated at breakfast in a hotel at Drogheda, “is that there are no old buildings there.” He was then within a few miles of the “prehistoric” vaults at Dowth and at Newgrange; of the ruined churches, the Round Tower, and the great Crosses at Monasterboice; of the ruined abbey and the little old church at Mellifont; not to mention two good church towers and a singularly fine gateway, with other relics of the town walls, at Drogheda itself. Whether many of his countrymen share his ignorance, I do not know; doubtless it would be unjust to attribute it to the readers of THE ARCHITECTURAL REVIEW. There are buildings in Ireland, such as those on the Rock of Cashel and Holy Cross Abbey, which should satisfy anyone. And, though most of the Irish churches are small, though the older efforts of Irish architecture are, as is natural, unpretentious and need looking for, yet this has characteristics, beauties, and problems of its own, and comes with a certain freshness to Englishmen who take the trouble to study it—not only for these reasons, but because certain periods or stages of architecture are fairly well represented in Ireland from which we have here but few and scanty remains.

*Gallauns* or “Standing-stones” can hardly be considered architecture. Stone building in Ireland begins with the cromlech, dolmen, or “Giant’s Grave”—a tomb formed by great stones set up on end in the ground, making an oblong enclosure, and closed at the top with a huge roofing slab or slabs. A more advanced stage is shown in the early fortifications and the dome-roofed tombs. On the west and south-west coasts and in the Aran Islands are many great forts, *Cahers* or *Duns*, whose walls most often completely surround a plot of ground, though sometimes cliffs are used to complete its protection, as at Dunbeg, in the Dingle Peninsula, where a straight wall, with a ditch and earthworks outside it, cuts off a promontory. These forts often have one line of defence within another, and they are all built without mortar, of stones whose size varies in different examples; sometimes these are very large, as at Dunbeg and Cahir Gel, near Caherciveen. The stones are in many cases obviously split off from larger blocks, not merely picked up in the fields; “headers” are laid to hold the whole together, and these slope downwards towards the face of the wall so as to keep the inside dry. The walls, of great thickness, are often in two or three parts,

so to speak, built parallel to and against one another, but each properly faced, with a rubble centre. Sometimes, too, vertical joints are visible, suggesting that the work was portioned out among different families or gangs—as when the wall of Jerusalem was repaired under Nehemiah (iii, iv, vi). Some of these forts, such as Dunbeg, have platforms in the wall on the inside, and in a good many of them there were flights of steps giving access to the top of the walls; at Staigue Fort, not far from Waterville, these are numerous and elaborately arranged. The doorways, which often diminish more or less in breadth towards the top, are surmounted by a simple lintel, which is sometimes, as at Staigue, relieved by a stone of equal or greater length a short distance above it, having its own hold upon the wall. At Dun Aengus, on the Aran Islands, the gateway is emphasised by bringing the wall on each side of it a few inches forward; at Dunbeg it is thrown more boldly forward at a greater distance to the right and left. Within these enclosures are often found “beehive” cells, or the remains of them, whose roofs were built, without mortar and without knowledge of the true arch, of stones that overlap each other more and more till they can be closed by a flag or flags at the top. These were kept from falling in partly perhaps (where they are round) through being in rings—a lateral arch, as in the “Treasury of Atreus” at Mycenae—but mainly by there being a greater weight on the outside of every stone, as in a see-saw with a heavy person seated on one end. The walls are naturally of great thickness; and if these detached cells are (in some cases at least) later than the forts which contain them, this is at all events not the case with those similar chambers which, as at Dun Aengus and Staigue and elsewhere, are built into the wall that forms the fort. At Dunbeg, too, the doorway opens out a few feet back from the entrance, forming a room of considerable size. In this the side-walls approach each other but little, and the flags which roof it are of great length; but on each side of the entrance on the inside there are low doorways leading into oblong rooms with “beehive” roofs, running parallel to the entrance, and communicating with it from each side by a sort of squint. Roofs of stone, with improvements made as time went on, have a long history in Irish architecture. It is curious, and a sign of the danger that there is (more especially in Ireland) in assigning without question a certain style of building to one particular period only, that (besides intermediate examples of “bee-





END OF VERY LARGE CROMLECH BETWEEN  
GLANWORTH AND FFERMOYLE.

hive" construction, as in the tower of a castle on Lough Mask) "beehive" sheds are still built at the present day. I have seen several in the neighbourhood of Dingle—in one case, at Kilmalkedar, an ancient "beehive" cell, remodelled as a pig-stye, but now a tool-house, had had a fowl-house of similar construction built on to the end of it. One rather large one was actually being built near Fahan, but with mortar. "They are much harder to build," said the constructor, "than the common sort of shed; the stones want picking so carefully." Ireland is a conservative country, and this trait often comes out in its architecture.

It is plain that these forts were well and intelligently built in their own style; and the *chevaux-de-frise* outside the walls of some—long limestone blocks, which at Dun Aengus slope irregularly outwards like gigantic spelicans, answering the purpose of wire entanglements to stop a rush—form a most interesting feature in them. But this is perhaps not architecture. As to their date, there seem to be no means of determining it with certainty; but the fact that the "cashels" (or enclosures) of Christian monasteries were their direct successors shows that they were at least not obsolete when Christianity made its way into Ireland.

Some Irish tombs, notably the great cairn at Newgrange, are magnified specimens of the "beehive" house or *clochaun*, with a mass of stones heaped around and to one side—there is of course no necessity for the chamber to be in the centre of the mound. At Newgrange a passage 62 ft. long, varying in height from 4 ft. 9 in. to 7 ft. 10 in., built in the simple style of the cromlech, of upright blocks rooted with enormous flags, leads into a chamber which, by a curious coincidence,

is somewhat in the shape of an Irish cross, since the centre is "an irregular hexagon," and there are three recesses—opposite the entrance and upon each side. This chamber measures 18 ft. by 21 ft. (counting in the recesses), and is lined with great upright slabs. The roof does not really rest on these (as is particularly plain at the entrance to the chamber), but from behind them rises a funnel-shaped dome formed of huge stones "packed" with smaller ones, which narrows to an opening about two feet square and is closed at a height of nearly twenty feet by a slab. This is certainly a masterpiece of "beehive" construction, more particularly since the problem is complicated by two of the recesses—the inner part of one of these, the largest, which lies to the east or north-east, is roofed with a great slab, while the one opposite the entrance has its own "beehive" roof; the third (that to the left) is very shallow. The stones have been split from surface-blocks or quarried, but of course not squared. Many of them have been picked over or "skinned," to give them a fresh-looking surface, and many have been carved—in some cases certainly, and probably in all, before being placed in their present position—being ornamented with various patterns, among which one notices lozenges (whole, halved, and quartered), chevrons, and spirals; these patterns seem to have had a special attraction, not at this period only, for the mind of the Irish artist. There is a solitary instance of a fern or leaf. The roofing-slab of the eastern recess displays a pattern formed by a combination of circles with a central lozenge, repeated or modified on other parts of the stone, which is a clever and effective composition. So, too, is the combination of spirals and lozenges on a stone placed outside the entrance, and an X or "gate-pattern" carved in relief along the edge of a flat stone placed above the lintel. This is not the only instance to be found here of a disposition to treat stones which have the character of lintels with a horizontal pattern, but as a rule the artists have not felt bound to ornament the whole of a stone or any particular part of it. Sometimes the decoration is raised, the rest of the stone being cut away; sometimes it is sunk half an inch into the stone—a great advance on merely scratched or "incised" ornament. An upright stone near the junction of the passage with the chamber is cut out in steps overhanging each other, suggesting part of a "beehive" dome. Besides the stones at the entrance, there are two others whose carving is remarkable on the outside of the cairn. One would like to know the date of this striking piece of work (I omit many details whose interest is archæological rather than architectural), but that seems to be impossible, more especially as it was very completely plundered by the Danes about the middle of the ninth century.





CROMLECH, NEAR ATHLONE.



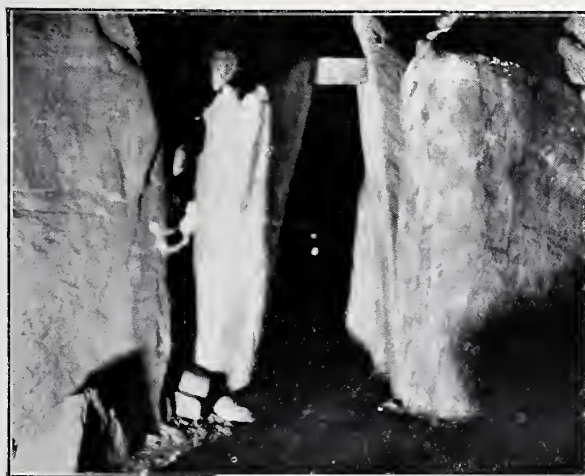
DUNBEG. OUTSIDE VIEW, SHOWING ENTRANCE, WITH EARTHWORKS.



DUNBEG. GATEWAY, FROM OUTSIDE.



DUNBEG. FROM INSIDE, ENTRANCE AND GUARD-ROOMS.



NEWGRANGE CAIRN, ENTRANCE TO CHAMBER. VIEW FROM THE INSIDE.



NEWGRANGE CAIRN. ENTRANCE.





(1) STAIGUE FORT, COUNTY KERRY.



(2) PART OF STAIGUE FORT, SHOWING MASONRY AND DOORWAY.



All that can be said is that the ornamentation, though elaborate, is in general like that of the Bronze Period, and does not show those late Celtic forms which seem to have first appeared in Britain about 150 years before Christ; but that, if iron tools were (as has been supposed) used in the work, it would probably not be of a date much earlier than two or three centuries before the Christian era. Since it is of such respectable antiquity, it is not surprising that it has been necessary of late years to prop it in places with timber. Many experiments are shown in its decoration which are not continuously carried on to perfection elsewhere, in stone-work at least, though the ideas which its ornament shows lived on and reappear in Irish work.

There are many other underground "beehive" vaults, on a smaller scale, some at least of which are doubtless of a later period; they were probably used as storehouses, or for temporary refuge. One at Dowth was reached by a branch from an older passage in the great cairn; there is a set of eleven connected together near Ventry, and they are commonly found inside ancient forts. Passing by these, we may take up the main thread of Irish architecture, as shown in the earliest Christian remains.

St. Patrick's life falls in the fifth century; but in face of the great uncertainties about him it will be enough to say that there were certainly Christians in Ireland before his time, and that there were heathen there after it. Ireland, there can be little doubt, first learnt its Christianity from Britain.<sup>1</sup> But after the middle of the fifth century for nearly 150 years Ireland was more or less cut off from the influence of central and southern Europe by the advance of the English into Britain from the east and the south, and by the half-barbarous invaders of Gaul, and thus carried on its architecture, like its life, in its own way. Never conquered by the Romans, it had neither their buildings to copy nor their tiles to make building easy. But that in some cases both the churches and the habitations connected with them were built of stone in very early times is shown by the absolute continuity of some early ecclesiastical settlements with the forts and *clochauns* of pre-Christian times.

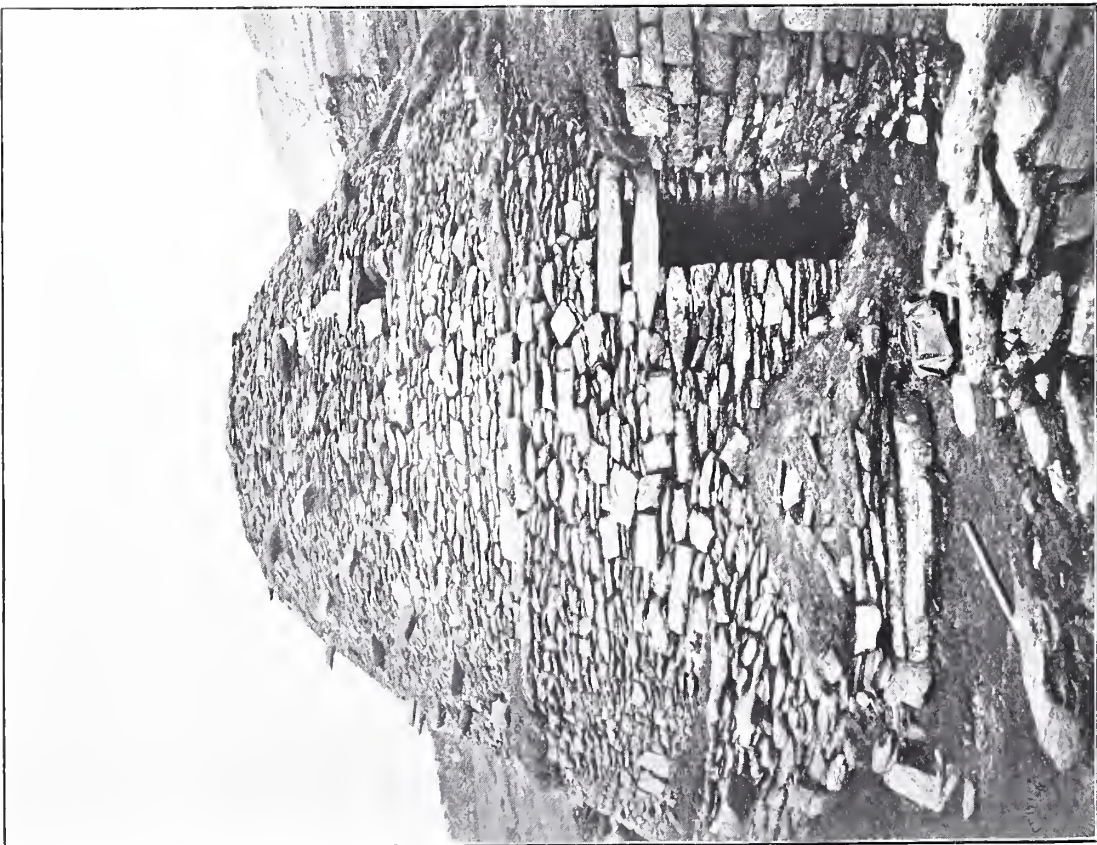
There are many stories of how Irish kings, on their conversion, offered the royal fort (which might be either of earth or stone) as a habitation to those who had converted them. These accounts are confirmed by unquestionable facts; the fortress of Muirbheach Mil in the Aran Islands, for instance, actually contains the remains of an early Christian settlement. So too, shortly before 640 A.D., St. Fursa, the Irish missionary to East Anglia, established a monastery inside Burgh Castle, which

the king gave him. Such a "cashel," or enclosure, was necessary to a monastery; if not required for defence, it was essential as bounds for the monks. The early monastic settlements in Egypt and Syria were on this plan—a church and cells within an enclosure; and, while more or less direct intercourse between Ireland and the East is by no means excluded, and some things, such as the use of book-satchels, to be hung on pegs, in both regions, seem to point to it, at all events the general plan of early monasticism had passed, with accounts of the lives of its founders, almost or quite untouched through Gaul and through Britain, and reproduced itself in Ireland, the first Irish monks having at home a type of building to use or to copy, designed for other purposes, but which fitted their principles and their rule.

Irish monastic settlements were of two kinds, though some no doubt occupied an ambiguous position between these. Besides those which did missionary and educational work among their countrymen, there were the abodes of one or more persons who lived like hermits, giving themselves up to prayer, reading, and meditation, besides such work as was necessary to maintain life, very much like the earliest societies in Egypt and Syria out of which monasticism grew. Besides their permanent inhabitants, such places were used by others for temporary "retreat," just as that active Irish missionary bishop of Northumbria, St. Aidan, "used often to retire to Farne Island for private prayer and silence." Of many such establishments more or less perfect remains are left. A large number of these are on islands, and a good example of them is given by the stone huts and oratories on the Great Skellig, an island, dedicated to St. Michael, half a mile long by a quarter of a mile broad and 700 feet high, off Bolus Head, near Valentia Island and Waterville. On a plateau near the top of this are "beehive" cells, the construction of which has been already described; here, though round or oval outside, they are made rectangular within, the wall being in some cases six feet thick. On the outside stones project, which may have been intended for the builders to stand on. If, as is possible, these cells were covered outside with turf, they would also tend to prevent this from slipping down, a network of ropes being perhaps fastened to them. The windows are sometimes broader outside than they are high, which is natural in this style of building. One of these cells has its lintel relieved above, like the doorway of Staigue Fort; and there are in one or more of them holes in the roof to let out smoke, cupboards formed in the wall, stone pegs, probably for hanging up book-satchels, and

<sup>1</sup> See Zimmer, *The Celtic Church in Britain and Ireland*, pp. 24, 25, for philological proofs of this.





SCELLIG MHICHIL (GREAT SKELLIG) MONASTIC CELLS.



a covered drain leading out of the doorway (a similar drain is to be seen inside the fort of Dunbeg). There is even the beginning of ornament, in the shape of a cross formed of five or six quartz stones built in over a door. There are also two oratories, of similar construction in general, but one of these is square in plan on the outside as well, the walls sloping in on all sides. The church is more recent, except the south wall, which is constructed, like the other buildings, without mortar. The whole is completed with burial-grounds—raised and enclosed with stone walls, and hallowed with rough stone crosses (having long upper limbs)—and is surrounded by a “cashel” brought right up to the edge of the cliff; the face of this is sloped slightly inwards, and altogether it closely resembles the work in Staigue Fort, the larger stones having smaller ones fitted into their interstices with great skill, a favourite mode of building for many centuries afterwards in Ireland. The foundation is attributed to St. Finan the Leper, of the sixth century, who also had a cell of similar construction to those just mentioned on an island in Lough Currane near Waterville.

There are many more or less similar buildings elsewhere; for instance, on the Blasket Islands, on Inishglora near Blacksod Bay, on Senach’s Island, and on Bishop’s Island off Kilkee; in the last case the wall of the “beehive” house diminishes its circumference towards the top by steps. But such buildings are not confined to islands. There are many specimens of them, for instance, near Dingle. The roofs of these have generally fallen in, perhaps through the abstraction of their outer stones, which seem so unnecessary and are so essential; but most of them have now been cleared out and are easy and interesting to study. They stand, some singly, some in groups of three or six inside a “cashel.” In a set of three near Kilmalkedar this varies in height from four to ten feet on the outside, according to the slope of the hill; in a set of six near Fahan and Sleah Head the “cashel” is double—possibly this is an old fort. In the group first mentioned one cell has a tiny annexe built against it, with a separate door, and still retaining its roof. Many of those near Fahan have cupboards in the wall and wells inside, or passages leading down into “beehive” rooms underground, which were probably places for penance, meditation, and absolute seclusion from the world—the *carcair* spoken of in Irish writings. There is something similar connected with an early monastery on one of the Garveloch Islands in the Sound of Lorn. These cells are beautifully built, the stones so laid outside as to shoot off the rain; on the inside the walls are as smooth as if the stone had been cut. Some of those near Fahan have slabs set up to mark and in some cases

to form the doorway, though they do not always really support the lintel. Many of the doors narrow slightly towards the top. In one case the three cells, placed in a row and opening into each other, have attached to the end one, and reached by a paved path along the outside of the cells, a small square building, measuring about 8 ft. by 5 ft., which faces east and was no doubt their oratory.

The oratory at Kilmalkedar is also a dry-stone building, but oblong, both outside and inside. All its walls slope inwards. Its roof has now fallen; this formed internally a sort of ogee arch, though it was of course not a true arch at all. Larger hammer-dressed stones are used to make the corners. It has one square-headed window (which splays to the outside and to the inside from the middle of the wall) above the little altar of rough stone. Its doorway narrows slightly towards the top, and altogether closely resembles those in the stone forts.

Nearer to Dingle is the oratory known to the Ordnance Survey as Templemanaghan, also named *Teampull Gel* (“the White Church”), but now called on the spot *Teampul Mor*. This “Great Church” measured 14 ft. 4 in. by 10 ft. 4 in. inside. It stands on the side of a hill, and its foundation on the lower side is sloped and carefully built up with great stones—one 3 ft. square—“spawled” or filled up with smaller ones. The walls are above 4 ft. thick. It is more ruined than the oratory at Kilmalkedar. Its doorway is now about 3 ft. high and 2½ ft. broad, narrowing towards the top, and some of the stones in this are very carefully dressed. Against its wall may be seen a very plain specimen of the Irish gable-ornament, something like a pair of wings set together—it would probably be used on their wooden churches as



DOUBLE CASHEL ROUND “BEEHIVE” CELLS,  
NEAR FAHAN (CASHEL).





"BEEHIVE" CELLS, NEAR FAHAN, DINGLE PENINSULA.  
VIEW FROM FIRST CELLS, THROUGH SECOND,  
INTO THIRD CELL.



"BEEHIVE" CELL, NEAR KILMALKEDAR, WITH ANNEXE.



THE ORATORY, KILMALKEDAR. FROM THE  
NORTH-WEST.



THE ORATORY, KILMALKEDAR. FROM THE NORTH.



THE ORATORY, KILMALKEDAR. INTERIOR,  
WITH ALTAR.



TEMPLEMANAGHAN, NEAR DINGLE, WITH  
ST. MANCHAN'S GRAVE, AND FINIAL.





THE ORATORY, GALLARUS. FROM THE SOUTH.

well. In the Book of Kells, which probably belongs to somewhere about 700 A.D., the gables of the Temple at Jerusalem are crowned by similar but more elaborate ornaments, and a somewhat similar decoration surmounts a tomb in Asia Minor of the third or fourth century A.D. (see Ramsay, *The Church in the Roman Empire*, 1893 edition, p. 441). The Irish were, as we shall see, slow to part with this form of finial. To the west of the building is the grave of a St. Manchan (who probably built the church). It is a mound of a size fit for the burial of a giant, and at the head stands a stone inscribed with Ogam characters, having crosses cut on its east and west faces.

About half a mile to the south-east of Kilmalkedar is the oratory of Gallarus, measuring 22 ft. by 18½ ft. on the outside, inside 15¼ ft. by 10 ft.; the roof outside being 16 ft. high. This is altogether a more finished piece of work. It is built on a "plinth" which projects about a foot and is now about 14 in. above the ground. Its stones are laid roughly in courses, and are beautifully dressed so as to shoot off the rain—providing for a continuous drip. It has the form of a simple pointed arch, both outside and inside (the end walls, too, converge a little), and the roof is finished with triangular ridge-stones slightly rounded; in the easternmost of these the remains of a small cross stand in a socket. It has one window in the east wall much splayed on the inside and round-headed, but the arch is merely cut out of the stones—out of two on the outer and three on the inner face. The jambs of its doorway, which incline, are carefully squared. The lintel projects into the building, and is fitted with holes to which was attached a sort of shutter-door, to push up like a trap-door. From the east wall three stones, irregularly placed, project into the oratory. The walls are beautifully even within.

Kilmalkedar and the district in general are

associated with St. Brendan, the founder of Clonfert, born near Tralee, who died at a great age in 577. But the name means "the cell (or church) of Maolcethair," whose death and his connection with the place are recorded under the year 636. There are a good many parallels to these dry-stone buildings on the islands off the west coast of Scotland, as might be expected from the religious connection of that part with Ireland.

With round-headed windows and squared stone, even though no mortar is used, we seem to be getting to or beyond the borders of the primitive Irish architecture. Ireland, as we have seen, was long cut off from the general influence of Europe; but this isolation began to pass away before the end of the sixth century. About 585 St. Columban went with his twelve companions (of whom St. Gall was one) to Gaul, preached in Burgundy and in what is now Switzerland, and founded the monastery of Luxeuil, and later on another at Bobbio in Italy. St. Gall, left behind in Switzerland, founded and governed the monastery called by his own name. In England, after 635, St. Aidan's Irish monks (for Iona was practically a part of Ireland) came in contact with old Roman buildings and churches built "after the Roman fashion" at York and at Lincoln. And this renewed intercourse with England and with the Continent was made more easy as the Irish gave up the most prominent signs of their insularity—their different time for keeping Easter, inherited from earlier ages, and their different tonsure—a process which began about 630 in the south of Ireland and took something like a century to complete. The Irish were enterprising travellers and ardent missionaries; their many monasteries abroad, in Germany and elsewhere, did not for a long time lose touch with Ireland, and it must be remembered that in those days every letter involved a personal messenger to take it. Then, too, foreign monks settled in Ireland, drawn there by the reputation of its monasteries for piety and learning, though as a rule we do not know at what precise dates—like the "VII Romani" commemorated on their tombstone in St. Breacan's churchyard on the Aran Islands, and the many foreigners mentioned in the Litany of Aengus the Culdee, including more Romans, Italians, Gauls, Saxons, and "seven Egyptian monks." The intercourse of Ireland with England and the Continent henceforth never ceased altogether, and is marked, among many other proofs, by the letter which Alcuin, the Northumbrian of York, "Minister of Education" to Charlemagne, sent to Colcu, chief professor of the school or university of Clonmacnoise, with presents from himself and his master and requests for prayers. It was therefore natural



that at any time after about 600 the Irish should have presented to them the advantages of squaring stones and using mortar, and of such things as true arches and vaults; though it does not follow that they would at once give up their native style of stone building.

But for a long time after as well as before this time the vast majority of buildings in Ireland, including churches, were of wood. There is in the Museum of the Royal Irish Academy a model of a small Irish house or hut, admirably framed of oak and walled with oak boards, the original of which was found 25 ft. deep in a bog, and was believed to be 2,000 years old. The accounts of the earliest churches built by Irishmen describe them as of wattles framed on poles and plastered, or of wood: indeed, it is almost entirely from existing remains, and not from early written records, that we know of stone being used in the primitive oratories or churches. Some of these early wooden churches were doubtless of considerable size. The great hall of Tara was deserted in 563 A.D., and its earthen foundations show it to have been 759 ft. long by 46 ft. wide, and this was "ornamented, carved, and painted in colours." It is, of course, as easy to build a church of wood as a house or hall. There is an account of what a large Irish church was like in a writing which probably dates from the middle of the ninth century. It is obviously a building of considerable size, having a chancel boarded off, but connected with the body of the church by doors to the north and south, and has also a partition between these doors running down the church dividing the nuns and other women on the north from the men to the south. The chancel screen is described as painted and adorned with linen hangings, and one of the exterior doors as richly ornamented. The Irish monastery of Iona was originally built of timber and of wattles, and it was repaired with timber in the seventh century—probably about the middle of it. So, too, the church erected at Lindisfarne about the middle of the seventh century by Finan of Iona, though it was "fitting for the see of a bishop," was built "entirely in the Irish fashion, not of stone, but of cut oak, and thatched with reeds." And even in the twelfth century St. Malachy, in restoring the monastery of Bangor, Co. Down, finished the oratory "within a few days, of smoothed logs indeed, but fitly and strongly woven together, rather beautiful work of the Irish fashion" (*opus Scoticum pulchrum satis*; Vita S. Malachie, c. vi. § 14). St. Bernard, as one used to something better than that, shows a kindly toleration for such a style of building, of which in England the little church of Greensted in Essex is one example; wooden towers are,

of course, numerous. It is plain that stone churches in Ireland were for a long time most exceptional—the Irish, as opposed to the "Roman" fashion, was to build in wood. Further evidence of this fact might be added.

Although the wooden churches of Ireland and most of those in England have passed away, it is in all probability due to their shape that apses were rejected by the Irish and are rare in England. Whatever the usual shape of churches may have been in the first two or three centuries of Christianity, chapels at all events often or usually had square east-ends, as is the case with that in the old Lateran Palace at Rome, of the fourth century, and in the Archbishop's Palace at Ravenna, of the fifth century or earlier, besides some in the Catacombs. The earliest wooden chapels or oratories of the missionaries to Ireland would be of this shape, often built with a pair of "crucks" or bent timbers joined to form an inverted fork at the ends of the building, united to each other by a ridge beam, walled with wattles or boards, and thatched with reeds, rushes, or straw. It may or may not be merely a coincidence that the oratories of Kilmalkedar and Gallarus are just of this shape. This was a common mode of building in early times, though round houses were also very common in Ireland; but the rectangular shape became a national tradition there for churches, small or large. Abroad, as we know, though there is a very early square-ended church at D'jemila in Africa (having an enclosure at the end furthest from the entrance, somewhat as in the church at Kildare above described) and another early example in Central Syria, besides a certain number of instances in various parts of the continent of Europe, showing perhaps a divergent early tradition, yet in general outside the British Isles the apsidal form prevailed. In England there was a long rivalry between the apse derived from Italy and the square-ended form of church introduced by the Irish missionaries. After these had existed side by side for centuries, the rectangular shape was definitely adopted as the national type when, mainly in the thirteenth century, the rounded east-end existing in so many churches was removed on the extension of the chancels eastwards, and was not reproduced in the new building, as, but for the many square-ended examples and divergent local tradition, it probably would have been. ARTHUR C. CHAMPNEYS.

(To be continued.)

#### NOTE ON ILLUSTRATIONS.

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